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BARRIENTOS AND McCORMACK SHINE AT METROPOLITAN

The Spanish Soprano, Carpi, de Luca, Mardones and Malatesta in Ideal "Barber of Seville" Performance—Favorite Irish Tenor Splendid as Cavaradossi—Other Performances

In Wednesday evening performance of "Tosca" John McCormack made his first appearance at the Metropolitan as Cavaradossi and interest naturally centered in him. Mr. McCormack was in excellent voice and sang well—as one always expects McCormack to sing—but his composition of the character and the real dramatic force of his acting in the second and third acts surprised even his most ardent admirers and those who have long believed in his possibilities as an operatic artist. To mention only two instances: First, his splendid artistic restraint in remaining quietly at the table throughout the whole of "E lucevan le stelle," which materially added to the effect of his exquisite rendition of the famous aria, instead of detracting from it; and the extremely natural way in which he fell after the salvo of the shooting party. McCormack's performance was splendid throughout, both from the histrionic and vocal sides, and fully carried out the promise which the tenor had given in "Bohème" and "Butterfly." Needless to say there was very hearty applause for him after each of the famous numbers, and at the close of the acts.

Geraldine Farrar as Tosca was in better voice than she had been at any time before this season. As Tosca is always one of her best roles, the result was an extremely satisfactory presentation of Sardou's heroine. The trio of artists was complete with Antonio Scotti, who presented afresh his world famous portrayal of Scarpia, and seemed to sing with renewed vigor, perhaps at the prospect of leaving the next morning for his annual vacation at Palm Beach.

Assisted by the extremely capable conducting of Roberto Moranzoni, these three gave such a performance of "Tosca" as is seldom seen. It was one of those supreme evenings that occasionally turn up during the season, entirely unheralded, to the delight of the lucky audience. The rest of the cast showed only familiar faces, except Cecil Arden. Her voice lent its beauty to the few phrases the shepherd sings off the stage in the introduction of the third act.

"Lodoletta"

Florence Easton again appeared in Mascagni's opera and received the same tremendous ovation that was given her when she first appeared in the role of Lodoletta some months ago. She has repeated the success of this first appearance in every succeeding performance on the Metropolitan stage in New York, in Brooklyn and in Philadelphia. Histrionically her work was admirable and her singing was of the highest order. Miss Easton, in addition to having a good natural voice, possesses that rare singing intelligence which makes her art doubly pleasing. Caruso as Flammen was in good vocal mood and gave an impressive interpretation of the hero. Andres de Segura did Franz, his first appearance since his recent illness. Pasquale Amato, Adamo Didur, Cecil Arden and Lila Robeson filled out the cast splendidly, while Moranzoni conducted with distinction.

"Carmen"

Washington's Birthday brought out a tremendous holiday crowd to hear Bizet's master work, and Geraldine Farrar gave the throng plenty of thrills with her picturesque and passionate acting of the title part. The music, being in the mezzo-soprano range, lies unusually well for the Farrar voice and she sang it with intelligence and charm. Martinelli keeps on improving as Don Jose, and not only pours out his vocal measures with abandon and big volume, but also matches with decided histrionic art the subtle stagecraft of the routine and sophisticated Mme. Farrar. Martinelli's delivery of the "Flower Song" won resounding and thoroughly justified plaudits. Clarence Whitehill, the Escamillo, a towering figure, sang the "Toreador" air with a fire and eloquence all too rare in this number, whose uncertain range puzzles most baritones. Ruth Miller, as Micaela, was new in the role here, and made a pleasant impression with her attractive appearance and clear, steady voice. Pierre Monteux handled the baton in his customary reliable and resourceful fashion, while chorus, orchestra and ballet were of the usual excellence.

"Barber of Seville"

The "Barber of Seville" made its first appearance of the season at the Metropolitan on the evening of Washington's Birthday. The cast was the same as that of last year, except that José Mardones was the new Basilio.

Maria Barrientos, in the role of Rosina, exhibited one of the loveliest costumes ever seen at the Metropolitan, and her singing was no less lovely. In capital voice, she sang the technically difficult music with that absolute certainty and finish of vocal art which always are hers. In the lesson scene, Strauss' "Voce di Primavera" called for an encore, for which David's "Charmant Oiseau" was chosen. As Rosina she is always as delightful in her acting as she is in appearance, something which was true again Friday evening. The audience welcomed her in one of her best roles with great enthusiasm.

There may be a better exponent of Figaro somewhere (Continued on page 8.)

HADLEY IS LATEST CONDUCTOR IN CINCINNATI GUEST SERIES

Leads His Own "Salome" at Cincinnati Orchestra Concert—Victor Herbert's Farewell Results in Big Popular Demonstration—Conservatory Orchestra Performs

The Cincinnati Symphony Orchestra gave its tenth concert of the regular season in Emery Auditorium on Friday afternoon, February 22, under the direction of the new guest conductor, Henry K. Hadley. Two familiar overtures were on the program, the "Sakuntala" of Goldmark furnishing the opening number and "The Bartered Bride" of Smetana concluding the performance. Two interesting novelties presented were the second symphony of Rachmaninoff and the conductor's tone poem, "Salome." The symphony is of such calibre that it invites a second hearing in order to more thoroughly enjoy it, and its performance by the Cincinnati Symphony Orchestra under Mr. Hadley's direction was given with great care. The conductor is a leader who understands the possibilities of a modern score and a modern orchestra, and, in view of his short acquaintance with the local orchestra, impressed them thoroughly with his ideas and methods. In his own tone poem, with which the second part of the program began, Hadley came fully into his own. It was the first time his name had appeared on a Cincinnati program, though he ranks today with the leading American composers. The orchestration of "Salome," a composition which is a translation into music of the impressions of Wilde's celebrated drama, reveals Hadley as a man of great resources and thorough mastery. Its performance was a brilliant achievement on the part of the orchestra, which responded splendidly to the composer's wishes, and it made a deep impression upon the large audience which greeted the third guest conductor's first appearance. Hadley was obliged to bow his acknowledgments several times. A beautiful performance of the "Sakuntala" overture and a splendid rendition of the "Bartered Bride" gave occasion to measure Hadley's gifts as a conductor in familiar numbers. Following the custom on the first appearance of a new conductor, no soloist was featured on the program, which was repeated on Saturday evening, February 23.

Victor Herbert's Farewell

An immense audience, filling every available space of Music Hall, gave Victor Herbert a rousing farewell Sunday afternoon, February 17, at the popular concert of the Cincinnati Symphony Orchestra. It was his last appearance at the head of the Cincinnati organization, which he has directed with such distinction and evident pleasure for the past seven weeks. With local music lovers he has grown immensely popular in this comparatively short space of time, and the enthusiasm he awakened in them has been pleasing as well as wholesome. The Sunday popular concert was composed of several well known orchestral numbers, opening with an exceptionally fine performance of the "Freischütz" overture, and followed by the second movement of Bach's concerto for two violins, the orchestral arrangements having been made by Mr. Herbert. As an encore to this number, the "Largo" of Handel was given. Two movements from the "Caucasian Sketches" of Ippolitov Ivanow closed the first part of the program. Another encore being demanded, the orchestra responded with the arrangement of "The Land of the Sky Blue Water."

The second part of the program was devoted entirely to numbers by Victor Herbert. These consisted of the third part of his opera "Natoma," the overture to the composer's Irish operetta "Eileen," and the "Festival March," in which Herbert makes use of the "Auld Lang Syne" melody, brought the concert to a close. It was an appropriate finish, and the popular conductor was recalled time and again until he responded with a brief speech expressing his great appreciation of the honors shown him during his guest conductorship in Cincinnati and the great pleasure it was for him to come to Cincinnati to conduct the splendid Cincinnati Symphony Orchestra, for which he had only the highest words of praise.

Two soloists were presented at the concert, Saydie Verdin, who sang "Ritorno Vincitor" ("Aida") in a voice of beautiful quality and with musical taste. Martha Doerfler sang an air from "Queen of Sheba," and both soloists were given a most cordial reception.

Conservatory Orchestra Concert

The fourth concert of the season was given by the orchestra of the Cincinnati Conservatory of Music, under (Continued on page 13.)



© Ira L. Hill.

FRIEDA HEMPEL,

Soprano, who has just finished her annual season at the Metropolitan—her popularity there is vouched for by the fact that she appeared no less than twenty-six times in thirteen weeks—gave her annual New York recital at Carnegie Hall on Tuesday afternoon of this week, February 26, and scored the same emphatic success which has always been hers in her concert appearances.

Fall Tour of Chicago Opera

The annual fall tour of the Chicago Opera Association, which takes place each season in advance of the Chicago opening, will be devoted next autumn to "The Barber of Seville," with Stracciari as the Barber and Galli-Curci as Rosina, and "Tosca," with Mary Garden as the heroine, Lucien Muratore as Cavaradossi, and George Baklanoff as Scarpia.

Lexington Theatre to Go at Auction

Supreme Court Justice Hotchkiss has ordered a public auction sale in the proceedings brought by the Manhattan Life Insurance Company to foreclose its \$600,000 first mortgage on the Lexington Theatre, known as the Lexington Opera House. The building cost \$2,000,000. It will be sold March 21 in the Real Estate Exchange, No. 14 Vesey street, New York. It is rumored that the Schubert producing firm is very anxious to secure the house.

Breil Writing Ballet

Carl Breil, the well known composer and conductor, has been commissioned to write a ballet on the subject of Orpheus and Eurydice for Mme. Lubowska, the Russian dancer, who will make a South American tour with her own company.

AT HOME WITH THE ALTHOUSES

Seeing Paul and Zabetta Brenka-Althouse in a Charming Domestic Role—Tenor Discusses Cadman's American Opera "Shanewis"—Mrs. Althouse Says David Belasco Might Come to the Rescue of the Stranded American Composers—Story of the Caruso Suit—The Many Roles of the American Singer at the Metropolitan—Rita Mary Althouse, the Four-Months-Old Baby of the Couple, Will Not Interfere With Their Joint Recitals

CAN America produce singers to compare with the foreign born? The pro and con of the question have been widely discussed for some years, but it was only within the last year or two that the Americans themselves began to believe in the capabilities of their own singers. Perhaps because they were all like the "man from Missouri"—they had to be shown the singer who could hold a candle to the singers from over the water.

One of the first of these American singers to convince New Yorkers on this score was Paul Althouse, the tenor, who is now in his sixth season with the Metropolitan Opera Company, and who is rapidly gaining fame as one of the finest operatic singers of the present generation. Knowing Paul Althouse, the singer, the MUSICAL COURIER representative though it would be interesting to learn something about Althouse the man.

Singer Doesn't Believe in Theories

And the first thing discovered was that the tenor has never believed in theories, especially the old one about two artists not being able to marry and establish a cosy nest and raise a little family, without regretting it sooner or later!

The day the writer dropped in for an informal chat with the Althouses, Mr. Althouse in a smoking jacket and house slippers, puffed on his cherished corn-cob quite vigorously as he and Zabetta Brenka-Althouse, a stunning looking woman—the kind who always remains her husband's chum, in spite of also being a devoted mother—chatted about many things in general. Mrs. Althouse is particularly interested at the present time in the new Cadman opera, "Shanewis," in which her husband is to appear next month.

Interested in Cadman's "Shanewis"

"I have never been so keenly interested in any role of Paolo's (as she calls him) as I am in this new American character. If the opera isn't a success, then I shall be more than disappointed, because I cannot call to mind any opera like it," the mezzo-contralto began.

"That is all very true," interrupted her husband, "but the great thing about Charley's opera is that it was accepted on its merit alone. I mean Mr. Cadman submitted it to the Metropolitan Opera Company and didn't even know one director. I tell you this because in the average opera house there is some strong influence needed to turn such a trick. You may be sure that if the Cadman opera or any other was not good, Saint Peter himself couldn't influence its acceptance by the Metropolitan. Another interesting thing about the Cadman opera is the fact that most of the plot was sug-

gested by Tsianina, the Indian singer, and it is founded on fact."

Good Librettists Needed for American Composers

"Do you think the opera will go well with New Yorkers?" asked the writer. "You know Hadley's 'Azora' did not receive the good favor that the Chicagoans showed it. Some one, I forget who it was, said that an American opera seemed to be damned before it was heard."

"In cases where the operas have failed," Mr. Althouse replied, "the music was not as much to blame as it was the awful librettos. The average one is uninteresting and tiresome, but Mrs. Eberhardt's work in 'Shanewis' is unusually fine. When you hear the opera, I feel sure you will agree with me on that score."

Belasco Suggested to Rescue American Composers

"Shouldn't you think that some one could be found to turn out good librettos?" asked Mrs. Althouse. "What a wonderful thing it would be if David Belasco, for one, would come to the rescue of the American composer. He is quite the most remarkable man of his kind. There are plenty of worthy American classics that could be used. The story of 'Azora,' by the way, was much the same as the screen drama of 'The Woman God Forgot,' in which Geraldine Farrar was seen."

Tenor Admires Farrar

The name of the popular American singer changed the subject, for Mr. Althouse said: "Farrar is one of the finest women to work with. She is so vital in all that she does and each performance takes on added interest. And kind hearted! The word isn't big enough to describe Farrar!"

"Speaking of kind hearted people," added Mrs. Althouse, "don't forget Caruso. The suit incident, Paulo, was a fine example of his generosity."

"What suit incident?" was the curious writer's question.

Caruso Presents Suit

"When I made my first appearance at the Metropolitan in 'Cavalleria Rusticana,' he answered, "Caruso was singing in 'Pagliacci.' As I stood in the wings, shaking like a leaf, as you may guess I was nervous, the big tenor walked up to me and scrutinized my costume. In a second he caught hold of my tie and ripped it off, saying, 'That not do at all.' Then his keen eye fell to my jacket. 'That coat either is not good. Take it off, quick.' Turning to his man, he gave a hurried order in Italian and dragged me off to

the nearest dressing room. We had no sooner entered than the servant returned with a complete suit over his arm. 'Here, I make you a present,' Caruso said as he handed me the suit. 'Put it on, quick,' then he added, as that mischievous look came over his face, 'And go out and sing like Caruso!'

"I wonder what you will think of this?" continued the singer, as he slipped a rubber band off a roll of wrapping paper, which proved to be a caricature made of the younger tenor by Caruso, during an intermission on the day of the dress rehearsal of "Le Prophète."

"It is a very true likeness," replied the writer.

"And he did it in about twelve minutes," remarked Mr. Althouse. "You know he works like lightning, quite the opposite of a man who was making a sketch of the famous tenor at the Metropolitan the other day. When he had finished the first sitting, Caruso had not only made two of the artist, but had sketched several of the people who stood around watching."

The conversation next naturally drifted to the organization of the New York institution.

Speaks of Organization of Metropolitan

"It is remarkable," said the tenor, "for its excellent system. Do you know how long it took to put on 'Le Prophète?' Just exactly two weeks of rehearsals! And it is a very long opera. That goes to show the thorough work and how each person co-operates with the other. It is no place, by the way, for a person who does not like hustling. If you are not satisfactory, you will soon be told, too."

"Do you know what has interested me for a long time?" asked the writer. "It is the people who stand around the foyer and criticise the work of the artists on the stage. Did you ever see so many important people in all your life? Or haven't you noticed?"

Gatti-Casazza's Shadowers

"Of course I have. I'll bet all the little singing teachers in town can be found in the lobby on certain nights. And what are they all waiting for, do you suppose? A chance to meet Mr. Gatti-Casazza and to tell him about some perfectly marvelous pupil. But," in answer to the listener's smile, "they all have their chance. Don't think otherwise! Every one is privileged to send his name for an audition." "And some of the auditions must be amusing and well worth the price of a ticket of admission," remarked the visitor.

"They are," laughed the tenor. "I shall never forget one big woman, who in an attempt to sing an aria from



PAUL ALTHOUSE, MASTER OF MANY ROLES.

(1) Pinkerton in "Madame Butterfly"; (2) With Zabetta Brenka (Mrs. Althouse) in a very charming domestic role. Mr. and Mrs. Althouse are known as "the co-operative couple"; (3) Igor in "Prince Igor"; (4) Turiddu in "Cavalleria Rusticana"; (5) Canio in "Pagliacci"; (6) Vladimir in "Prince Igor"; (7) Neipperg in "Madame Sans Gene"; (8) Mario Cavaradossi in "Tosca."

'Carmen' clawed the air for the two minutes allowed her."

"Two minutes. Is that all?" Mrs. Althouse broke into the conversation. "Why, I'd spend the first minute getting over my nervousness and then there'd be no time left to sing."

"Nonsense, dear," her lord and master answered. "The 'Celestial Aida' only takes three minutes."

"That reminds me, do you know that opera at all?" asked the MUSICAL COURIER representative.

"Quite well," he replied. "I haven't sung it at the Metropolitan, but I occasionally take a peek at the score. I have just finished studying 'Bohème' and before the summer is over I shall have added 'Faust' to my repertoire." The writer thought that Mr. Althouse, both vocally and otherwise, would suit the role admirably.

Operas Tenor Has Sung This Season

This season the tenor has appeared in every performance of "Butterfly" and "Cavalleria Rusticana," and he has also been heard in "Boris," "Prince Igor," "L'Oracolo" and "Tosca." In answer to the writer's remark that there had been several interpretations this season of the tenor role in the last named opera, Mr. Althouse said:

"Yes, four different ones; Martinelli, Lazaro, John McCormack and myself. I think it is a good thing, too. The public becomes easily tired of repeated performances, with the same cast. No, I haven't any favorite role, although I do admit that I favor all the Puccini operas, except 'Manon,' which is too heavy. Massenet's is much lighter, I find."

Likes Concerts

"Do you enjoy concert work? You do not seem to have been affected by the war, I understand, because you have a fine tour before you."

"Yes, fortunately I have not been hard hit, and I like concerts immensely. I leave two days after the opera closes and will be gone until the end of May. Next season, Mrs. Althouse and I will begin our joint recitals again. You know we make a specialty of giving these in costumes."

"Mrs. Althouse, then you don't think that the baby is going to interfere with your career?"

Rita Mary Althouse

"Not in the least. I think I was inclined to be a bit too narrow before she came four months ago. Now, I look upon many things more broadly. You know it will be very nice to come back to a real home and our baby, after a concert trip. Won't it, Paolo?" she inquired of her husband, who was squatted, tailor fashion, on the long piano bench.

"You bet, dear. This is the life—it beats all hotels!" he answered boyishly.

"And where is this wonderful baby?" asked the visitor. "Asleep in her crib. Would you like to see her?" asked the mother.

So the three tiptoed to the nursery—a modern, frigid one—where little Rita Mary Althouse was lost in "Sandman Land."

"Poor kiddie," whispered the tenor father. "She is awfully tired. She had her first caller today."

Now the little sleeper might have been a credit to either her mother or father, because they are both far from plain looking. It was, however, the same old story. She looked like father, from mother's point of view, and she was the "living image of her mother" from father's.

When the way was led back to the living room, Mrs. Althouse explained that Rita's guest had been a seven months boy, who cried from the minute he came into the house until he left.

"Our baby," said Mrs. Althouse, "very seldom cries, but the minute she heard her caller start she joined in the duet."

"And the only one needed to complete the trio was Bobby," and Mr. Althouse gave a long whistle, which brought a sleek fox terrier. "But Bobby's chance usually comes in the morning, when I do my practicing. Then we have some astonishing duets."

"This is indeed a very musical family," remarked the writer as she rose to go. "I knew the heads of the Althouse family were called the co-operative couple, but I have learned other things since I came. I guess I had better be going before a coloratura maid announces dinner."

J. V.

(it was after six o'clock) on successive trills and runs," bers, a grand organ and the capital's most brilliant singers and instrumentalists will combine to make a brilliant artistic success of the Concerts Padeloup. The first of these concerts will be given on Thursday afternoon, January 31, with the concours of Mme. Croiza, singer, and André Hekking, cellist. Henri Rabaud (composer of "Marouf") will be the musical director.

Another Franco-American Festival

Under the patronage of Mme. Sharp, wife of the American Ambassador, a Festival Franco-Américain was given at the Salle Gaveau for the benefit of one of the many war charities. Gustin Wright, the American organist, was musical director. The program was a long one, comprising compositions of César Franck for solos, chorus, orchestra and organ; MacDowell's piano sonata, played by an American pianist George Beach, who possesses a clean and crisp technique; songs of Landon Ronald by Hilda Roosevelt; "Trois Lièdes" of Florent Schmitt with most interesting orchestral accompaniment, interpreted by Mme. Jourdan-Nauroy; M. Plamondon in songs by Massenet and Saint-Saëns; "Old Folks at Home," and the "Battle Hymn of the Republic" by John F. Byrne and the chorus. The second part of the program contained as principal number the "Requiem" of Gabriel Fauré for solos, chorus and orchestra, with Mlle. Tailleferre at the organ, Mr. Wright wielding the conductor's bâton.

Honor for Boellmann

A "Festival Boellmann" took place at the Salle Gaveau. A group of incontestably interesting artists undertook to repair a cruel injustice by doing public homage to the Alsatian artist and composer Boellmann, whom a premature death had deprived of the success which his genius merited. To the world at large, Boellmann is known only by his much played "Variations" for cello. Here is the program of this concert: 1. "Suite Gothique" for organ; sonata for piano and cello; songs, "L'Aveu et l'Adieu," "Notre amour" (with cello obligato); "Sur la mer," "Nocturne," "Ronde française" for piano; "Ma bien Aimée," "Vieille Chanson," "Le Calme," duets; "Marche religieuse" for organ; "Variations symphoniques" for cello and piano. The interpreting artists were: Marthe de Villers, Henri Albers, singers; Marie Louise Boellmann, Yvonne Dienne, piano; Joseph Hollman, cello; Eugène Gigout, organ.

Paris Has a Beethoven Festival

Two days ago, at the Salle Gaveau, there was a festival of Beethoven's works at which were heard the 13th string quartet, the "Trio Serenade," aria from "Fidelio" and the "Septette." Mlle. Demougeot of the Opéra sang the aria; the instrumentalists were the Gaston Poulet quartet and M. M. Letellier, Coste, Penable and Olive.

An Interesting Law Suit

A Paris theatre director made a contract with a singer (a lady) for an engagement of several years' duration. When a few months had elapsed, the singer lost her voice. Her employer wishes to have the contract annulled, and the case—which promises to be an interesting one—will come up for hearing shortly.

The Piano as a Trap

As a warning to American troops, an English officer relates the story that when British troops entered Péronne a detachment was told off to a certain house for its quarters. In one of the rooms was a piano, and on seeing this a young soldier became very elated and was about to strike the keys. He was fortunately warned in time by his officer. On examination it was discovered that a bomb had been connected with the instrument and that on the striking of one of the piano keys the house and all those in it would have been destroyed.

Deaths in Paris

In Paris the death is announced of Mme. Mustel, widow of the musical composer, and organ manufacturer, at the ripe age of ninety-two years.

The one time manager of the Gaité-Lyrique, Louis Debryère, has passed away. Formerly he had been a first role, ardent and enthusiastic in his art and most disinterested. As manager he was courteous to all and of deferential respect to dramatic authors. A kindly helpful man and always at the service of his comrades. The interment of the deceased took place at Père-Lachaise.

Notes

The performance of all Beethoven's sonatas for piano and violin in three recitals by Paul Loyonnet and Lucien Capet is announced for the month of February.

Blanche Selva gave her second concert of modern music on Saturday, the 19th inst. The program was of rare artistic interest: "Promenades" (Albéric Magnard); "Paysage" (Chausson); "Caprice," "Fourth Fantaisie" (Ch. Bordes); "Iberia," (Albeniz); and the sonata by Paul Dukas.

At the Classical Society of Chamber Music, there took place the second concert of trios, and sonatas with Lucien Capet, Marguerite Chaigneau and Roger de Francmesnil. On the program: "Sonate à trois" (J. Barrière, 1745); sonata No. 10 (Beethoven); trio, G minor (Schumann).

Tristram Bernard, in collaboration with Camille Erlanger, has finished a musical comedy "Le Barbier de Deauville." The author of "Monsieur Codomat" is also finishing a piece in four acts on a universal subject: woman, with the title of "Le Sexe brutal."

COMTE DE DELMA-HEIDE.

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A TWENTY YEAR OLD NOVELTY AT THE PARIS OPÉRA COMIQUE

"Ping-Sin," by Louis Gallet, Proves Welcome Despite Its Age—The Padeloup Concerts Revived—Belated Honors for Boellmann—Piano as a Death Trap

30 Rue Marbeuf (Champs-Élysées),
Paris, January 26, 1918.

The Opéra-Comique has recently given "Ping-Sin," opera in two acts, by Louis Gallet, music by Henri Maréchal, and "Au Beau Jardin de France," one act ballet, by Guillot de Saix, music by Francis Casadesus.

Some twenty years ago Louis Gallet wrote the lyric drama "Ping-Sin," a Chinese story, in which the three unities are observed as rigidly as in the "Cid," and events succeed one another as rapidly as those surrounding Count Rodrigue and Chimène. M. Gallet's hero Yao, between sunrise and sunset, is married, condemned to death in his quality of son of a formerly rebellious prince, has his life saved by his bride, who in turn is saved by a political uprising and popular justice. The music to M. Gallet's drama is written in M. Maréchal's clever and elegant manner. The score is sincere in expressive sentiment, not written according to rigid rules, but of a pleasing musicality. Yvonne Brothier as a charming Ping-Sin and M. M. de Creus, Allard and Vieuille were loudly applauded, Paul Vidal, the conductor, sharing in the applause. "Ping-Sin" is an Opéra-Comique triumph in staging; the scenery and lighting arrangements are of great perfection.

"Au Beau Jardin de la France," which ended last evening's representation at the Opéra-Comique, is equally well staged. One might quibble over the title of the allegory, which unfolds in the Florentine landscape of Botticelli's "Spring." M. Casadesus has proved himself in his music French of the French: powerfully imaginative, his themes have broad sonorities, warmth and color. He skilfully uses orchestral and choral masses, and in the best sense of the word has written a popular work which will surely last. The composer directed the orchestra with finesse, verve and skill.

"Ping-Sin" makes the third new work produced by the Opéra-Comique in less than a year—a year of strain! It presages well for the complete restoration of the old French opéra-comique when happier times shall have dawned: a new fertility in and appreciation for modern French lyric drama. Such long sleepings as "Ping-Sin" passed in a dark drawer of the Opéra-Comique can never, we hope, occur again. Lovely "Ping-Sin"! She merited a better fate and 1918 has done her and her handsome husband Yao justice. The music, written by M. Maréchal at a time when the Gounod school felt change within themselves and interpreted some of the transition through the orchestra, is vivacious, gracefully simple, delightfully unambitious and pleases all.

A Fine Société Nationale Concert

The third concert of the Société Nationale was one of the best ever given during its forty-seven years of existence. First auditions took up the greater part of the program. There was first Gabriel Fauré's sonata for cello and piano, composed just before the close of last year. The sonata for violin and piano, which was written earlier in the year, may perhaps have some superior qualities of depth; that for the cello is more concise and striking at a first hearing. There is a marked contrast in the strong energy and ideal tenderness of the first allegro; the finale is one of those marvelous pieces of elusive charm, spontaneous, ardent, youthful. The classic plan of the work is no hindrance; it is but a light armor, shielding the free development of the idea. Great

musicians continue growing and this work is in what one might call the third manner of M. Fauré, as evidenced, for example, in his "Prométhée," subtle, high thought becoming more accentuated in intellectual forceful expression, and richer in imagination, with the same sensitiveness, brilliance and originality, the same ardor as in youth, all enriched by maturity.

M. Fauré had two interpreters worthy of him in Alfred Cortot, the clever pianist, and André Hekking, the able cellist. They also played a posthumous "Pièce" by Chausson, which made one wonder how for nearly twenty years such a delightful composition could have remained unknown; its freshness of expression merits ever renewed playing. The "Concert Pièce," a gem of French music and of modern chamber music closed the admirable séance.

Lalo's "Symphonie Espagnole" was skilfully performed by Gaston Poulet. In Samazeuilh's "Fantaisie" for violin and piano, two elements, poetic fancy and sentiment, were harmoniously blended. Mme. Montjovet sang well the "Saisons" by H. Février. Rose Féart gave artistically Caplet's "Quatre Poèmes."

The Colonne-Lamoureux Concerts

The Colonne-Lamoureux Association commenced the new year's season with many little-known works, others played recently, and two much appreciated singers: Lucy Inardon in songs by Duparc, and Hilda Roosevelt in the "Poèmes Maritimes" of Georges Hüe, gems of colored music. There was a first audition of Morewski's symphonic poem "Nevermore" upon Edgar Allan Poe's "Raven." M. Chevillard had greater success in his interpretation of Schumann's symphony in D minor than in "The Sea," by Debussy.

Pièrre's brilliant overture of "Ramuntcho" was played admirably. One could wish that Fauré had been represented by scenes from his "Pénélope" or "Prométhée" rather than the orchestrated piano pieces. There was also Mariotte's "Salomé," which terminates the list of works by French composers performed at this concert.

Pièrre gave in a remarkable manner the symphony in E flat by Georges Enesco, the sympathetic Rumanian violinist-composer. The rest of his program consisted of shorter pieces: Debussy's marvelous "Nocturnes"; César Franck's "Psyché," etc. The interest of the program was lessened because of this arbitrary dissection of beautiful French works.

Music Enough

Thus, with the orchestral Concerts Colonne-Lamoureux, under Pièrre and Chevillard; the Concerts du Conservatoire, directed by Messager; the Concerts Padeloup under Rabaud; those of Rouge, of Touche and others, the French capital cannot complain for want of symphony concerts of serious music during the week as well as on Sundays.

The New Padeloup Concerts

A great sensation is caused in Paris musical circles by the announcement of the approaching resurrection or renewal of the Padeloup concerts in the Cirque d'Hiver, Boulevard du Temple. A first class symphonic orchestra of eighty musicians; an experienced chorus of sixty mem-

METROPOLITAN OPERA

(Continued from page 5.)

today than Giuseppe de Luca, but the present writer does not know where to seek for him. He is Rossini's hero to the very life. Vocally he is superb, and as an actor he will rank in this role with the best comedians on the legitimate stage. There were constant rounds of applause for him from "Largo al factotum" through to the end.

Fernando Carpi has one of the most thankless and difficult roles of the tenor repertoire in *Almaviva*, and he acquits himself of it as only an artist of the first rank could. There are few tenors today who can sing the extremely florid music of Rossini as well as he can—with such perfection of vocal style and diction—and few, too, who can act the part so well as he. It is work along the lines of the best traditions.

Mardones was the most effective Basilio the Metropolitan Opera stage has seen in years. His magnificent voice had every opportunity to display itself and he developed a comic gift of the first order. Further, he had the good taste not to overplay the role. The stolid perplexity of his face in the third act was enough to draw a laugh even if he had not sung a note. He was the object of long and well deserved applause.

Malatesta repeated his familiar presentation of Dr. Bartolo, perhaps the most impressive role he does at the Metropolitan. It is a pleasure to see him in it; in fact, no better illustration of the high standard maintained at the Metropolitan is to be seen than the way in which the five principal characters in this opera played together. It comes close to being the perfection of ensemble. Gennaro Papi's hand in the orchestra pit guided the whole apparatus smoothly. Especially in such works as the "Barber of Seville" his talent is unquestionable.

Vincenzo Reschiglian, Marie Mattfeld and Pietro Audisio were seen in their usual parts as Fiorello, Berta and an Officer. An audience which crowded the house welcomed back the favorite work with great enthusiasm.

"Saint Elizabeth," Saturday (Matinee), February 24

Liszt's oratorio opera gains nothing in dramatic value as time goes on, but it remains a piece of serious and sincere writing, beautiful in melody, and especially appealing in its choral passages. As a spectacle, nothing finer (unless it be the coronation scene in "The Prophet") ever has been staged at the Metropolitan. Florence Easton continues to sing with remarkable ease, purity, and emotional outgiving in the name part. She is partnered effectively by Clarence Whitcomb, whose voluminous tones, earnest acting, and clarity of diction place him above criticism. Margaret Matzenauer won her customary honors. The rest of the cast, too, was familiar and successful. Artur Bodanzky's handling of the orchestra is one of the great musical delights of this very artistic performance, which, while it never will appeal to the public at large, is highly instructive and even inspiring for those hearers who do not consider ear tickling the end and aim of tonal art on the lyric stage.

"Rigoletto," February 23, Evening

Another capacity house, with hundreds turned away, heard Maria Barrientos, Hipolito Lazaro and Giuseppe de Luca, all three in excellent form, give an exceptionally pleasing presentation of "Rigoletto." Lazaro sang and acted effectively and the sweetness and purity of his voice always were evident. Barrientos was admirable vocally and histrionically, as was also de Luca. Henri Scott sang and acted the role of Sparafucile splendidly and it is hoped that he will be heard more frequently on the Metropolitan stage. Perini was the Maddalena, and the orchestra under the baton of Moranzoni gave a finished performance.

Sunday Evening Concert, February 24

Claudia Muzio, Sophie Braslau and Paul Althouse were the Metropolitan artists who took part in the Sunday evening concert February 24, each singing an aria and a group of songs. Miss Muzio chose "Depuis le jour" from "Louise," and sang it splendidly—as she sings everything; Miss Braslau, an artist endowed with one of the best voices at the opera house, sang "O mio Fernando" from "La Favorita," and Mr. Althouse gave us his aria "O celeste Aida" in a way which made one wish to see him as Radames at a regular performance. Each artist won an encore, both after the aria and the songs. In his song offerings Mr. Althouse presented Charles Wakefield Cadman's "Requiescat," with Mr. Cadman at the piano, and the audience was very enthusiastic. The visiting soloist was Marvine Maael, pianist; who displayed abundance of technique in the Liszt E flat concerto and a group of solo numbers.

Richard Hageman gave fresh proof of his ability as a conductor in the overture to Chabrier's "Gwendoline," and especially in a stirring performance of Glazounoff's "Stenka Razin." His abilities as a leader are so indisputable that each of his concerts emphasizes another reason why he ought to be the head of a regular symphonic organization, preferably in this city.

"Trovatore," Monday, February 25

Verdi's perennially popular "Trovatore" attracted a large and unusually enthusiastic audience to the Metropolitan Opera House on Monday evening, February 25. It was a remarkably fine and finished performance which a cast, headed by Claudia Muzio, Margaret Matzenauer, Giovanni Martinelli, Giuseppe de Luca and Leon Rother, presented. Leonora is a role in which Miss Muzio's beautiful voice shows itself with fine effect. She scored a real triumph and was accorded the recognition of her enthusiastic auditors. Mme. Matzenauer's Azucena was dramatically and vocally one of the finest ever witnessed on that stage. In the duet scenes with Martinelli, the two voices blended with a wondrous beauty of tone seldom attained even in this house, which has heard so many great artists in this work. Ever a finished artist, Mr. de Luca as the Count di Luna was vocally and histrionically all that could be desired. Another splendid artist is Leon Rother, who as Fernando did some fine work and took a number of curtain calls at the close of his scene in the first act. Others in the cast were Minnie Egner as Inez, Pietro Audisio as Ruiz and Vincenzo Reschiglian as a gypsy. Gennaro Papi conducted with his accustomed mastery, his reading revealing the beauties with which the score abounds.

STORY OF RIMSKY-KORSAKOFF'S OPERA, "LE COQ D'OR"

American Premiere at Metropolitan, March 6—Version Used Is Given Against Protest of Composer's Family

Nikolai Andreyevich Rimsky-Korsakoff never saw his opera, "Le Coq d'Or"—"The Golden Cock"—which is to be the principal novelty of the present Metropolitan season, for it was finished only in 1907, and the composer died on June 8, 1908, before the work had seen the footlights. The book, written by V. Bielsky, and founded on a fairy tale by that most famous of Russian poets, Pushkin, gave offense in certain high circles on account of its thinly veiled satire, and it was only in 1909 that the censor allowed "Le Coq d'Or" to be given, after certain changes had been made in the libretto. Its first performance took place on September 24, 1909, at Zimin's Private Opera House in Moscow. Petrograd had it in January, 1910. Apparently it did not score a very marked success.

The outside world did not see it until the spring of 1914, when the Serge Diaghileff Russian Ballet—whose American visits in 1915, 1916 and 1917 were not exactly brilliant successes—was playing in Paris and London. Somebody conceived the idea of making over Rimsky-Korsakoff's opera into what was politely called an operapantomime. Michael Fokine arranged a mise-en-scene for the Paris Opera, where the ballet was playing, in which the artists and chorus sat about upon the stage and sang, while the action was performed by members of the ballet. Each singing artist did nothing but sing, while his or her double in the ballet performed the appropriate action.

Adolf Bolm, one of the principal dancers of the Diaghileff ballet, now lives in New York and has been especially engaged to stage the work at the Metropolitan. Mr. Bolm presumably will follow Mr. Fokine's mise-en-scene, for "Le Coq d'Or" is to be presented on the Metropolitan stage with the same double cast and in the entirely altered version of the Diaghileff troupe.

The double cast will be as follows:

The Queen.....Miss Galli and Mme. Barrientos
Amelia.....Miss Smith and Miss Braslau
The King.....Mr. Bolm and Mr. Didur
The General.....Mr. Barrientos and Mr. Ruydel
The Astrologer.....Mr. Bonfiglio and Mr. Diaz
The Prince.....Mr. Hall and Mr. Audisio
A Knight.....Mr. Johnson and Mr. Reschiglian

The Fokine version met with anything but approval on the part of the family of Rimsky-Korsakoff. The widow brought suit in the French courts to prevent the Diaghileff troupe from presenting any such perversion of the work of her late husband, and under the copyright treaty between France and Russia, her rights were sustained. A temporary injunction was granted her after the first performance on June 9, 1914, and Diaghileff, compelled to put up a bond of 3,000 francs, withdrew the work entirely. With England, however, no treaty existed, so the work was produced in London by the ballet later in the same month, and achieved several performances.

Andrew Rimsky-Korsakoff, the composer's son, sent the following vigorous letter of protest, which appeared in the London Times:

Sir—Every one interested in the fate of Russian music in Western Europe owes a debt of gratitude to Sir Joseph Beecham for all that he has done in making the principal productions of Russian theatrical composers known to the English people, to which he has introduced a number of compositions hitherto unknown in this country.

Unfortunately, one of his latest productions at Drury Lane Theatre, namely, that of my father's opera, "Coq d'Or"—which has never been performed in London before—departs so considerably from the original intention of its creator in fundamental essentials that the English public is bound to conceive an entirely false idea of what that intention was.

I shall therefore be glad if you will allow me to inform those of your readers who are interested in musical and theatrical questions that the owner of the musical copyright of this opera and the hereditary guardian of the composer's wishes in regard to it—namely, his widow, my mother—not only protested energetically from the first against M. de Diaghileff's method of production, which involved distortion of the action from the singing and a multitude of clumsily executed "cuts," but successfully maintained her protest as regards performance of it in France, thanks to the Musical and Literary Convention which subsists between that country and Russia.

It will be understood, in consequence, that the only reason why the opera has found its way onto the stage at Drury Lane, produced in the method against which she protests, is the lack of a similar convention between Russia and England to give a legal force to her protests.

Yours faithfully,
ANDREW RIMSKY-KORSAKOFF.

St. Ermin's Hotel, Westminster, June 24.

Notwithstanding all this, the Metropolitan management will present the same perversion of "Le Coq d'Or," the American premiere being scheduled to take place on Wednesday evening, March 6. It is an event which will be awaited with much interest, for the orchestral extracts from it that have been played give promise of a score of exceptional beauty, life and freshness.

The story, a long and complicated one, is thus given by Rosa Newmarch in her book on "The Russian Opera."

The work opens with a prologue in which the Astrologer tells us that although the opera is

"A fairy tale, not solid truth,
It holds a moral good for youth."

In the first scene we are introduced to a hall in the palace of King Dodon, where he is holding a council with his boyards. He tells them that he is weary of kingly responsibilities and especially of the perpetual warfare with his hostile neighbors, and that he longs to rest for a while. First he asks the advice of his heir, Prince Grivon, who says that instead of fighting on the frontier he should withdraw his troops and let them surround the capital, which should first be well provisioned. Then, while the enemy was destroying the rest of the country, the king might repose and think of some new way of circumventing him. But the old General Polkan does not approve of the project, for he thinks it will be worse to have the hostile army surrounding the city and perhaps attacking the king himself. Nor does he agree with the equally foolish advice of the king's younger son, Aphron.

Very soon the whole assembly is quarreling as to the best way out of the difficulty, when the Astrologer arrives upon the scene. He offers King Dodon a present of a golden cock which would always give warning in case of danger. At first the King does not believe him, but the cock is brought in and cries at once:

"Kikeriki, kikeriki! Be on your guard; mind what you do!"

"The King is enchanted and feels that he can now take his ease. He offers to give the Astrologer whatever reward he asks. The latter replies that he does not want treasures or honors, but a diploma drawn up in legal form."

"Legal," says the King. "I don't know what you mean. My desires and caprices are the only laws here; but you may rest assured of my gratitude."

Dodon's bed is brought in, and the chatelaine of the palace tucks him up and keeps watch by him until he falls into a sound sleep.



ENRICO CARUSO.
The world famous tenor, who celebrated his forty-fifth birthday on February 25.

Suddenly the shrill crowing of the golden cock awakens the King and all his attendants. The first time this happens he has to send his unwilling sons to the war; the second time he is obliged to go himself.

In the second act Dodon and the Voyevode Polkan, with their army, come to a narrow pass among the rocks which has evidently been the scene of a battle. The corpses of the warriors lie pale in the moonlight, while birds of prey hover around the spot. Here Dodon comes suddenly upon the dead bodies of his two sons who have apparently killed each other.

The wretched, egotistical King is reduced to tears at the sight. His attention is soon distracted, for, as the distant mist clears away, he perceives under the shelter of the hillside a large tent lit up by the first rays of the sun. He thinks it is the tent of the hostile leader, and Polkan endeavors to lead on the timid troops in hopes of capturing him. But, to the great astonishment of the King and his Voyevode, a beautiful woman emerges from the tent, followed by her slaves bearing musical instruments. She sings a song of greeting to the dawn.

Dodon approaches and asks her name. She replies modestly, with downcast eyes, that she is the Queen of Shemakha. Then follows a long scene, in which she lures on the old King until he is hopelessly infatuated with her beauty. Her recital of her own attractions is made without any reserve and soon she has completely turned Dodon's head. She insists on his singing and mocks at his unmusical voice; she forces him to dance until he falls exhausted to the ground, and laughs at his uncouth movements.

Finally, the Queen of Shemakha consents to return to his capital and become his bride. Amid much that is genuinely comic, there are a few touches of unpleasant realism in this scene, in which the ineffectual, indolent and sensual old King is fooled to the top of his bent by the capricious and heartless Queen.

The curtain rises in the third act upon another of those scenes of bustle and vigorous movement characteristic of Russian opera. The people are awaiting the return of King Dodon.

"Jump and dance, grin and bow, show your loyalty, but don't expect anything in return," says the sardonic chatelaine, Amelia.

There enters a wonderful procession which reminds us of an Eastern fairy tale; the advance guard of the King; the Queen of Shemakha, in a bizarre costume, followed by a grotesque cortege of giants, dwarfs and black slaves. The spectacle for the time being allays the evident anxiety of the people. As the King and Queen pass by in their golden chariot the former appears aged and careworn; but he gazes on his companion with uxorious tenderness. The Queen shows evident signs of boredom.

At this juncture the Astrologer makes his appearance, and a distant storm, long threatening, bursts over the city. The King gives a flattering welcome to the Astrologer and expresses his readiness to reward him for the gift of the golden cock. The Astrologer asks nothing less than the gift of the Queen of Shemakha herself. The King refuses with indignation and orders the soldiers to remove the Astrologer. But the latter resists and reminds Dodon once more of his promise. The King, beside himself with anger, hits the Astrologer on the head with his sceptre. General consternation in the crowd. The Queen laughs a cold, cruel laugh, but the King is terrified, for he perceives that he has killed the Astrologer. He tries to recover himself and takes comfort from the presence of the Queen, but now she openly throws off all pretense of affection and drives him away from her.

Suddenly the cock gives out a shrill, threatening cry; he flies onto the King's head and with one blow of his beak pierces his skull. The King falls dead. A loud clap of thunder is followed by darkness during which the silvery laugh of the Queen is heard. When it grows light again Queen and cock have both disappeared. The unhappy and bewildered people sing a chorus of regret for the King.

"Our Prince without a peer, was prudent, wise and kind; his rage was terrible; he was often implacable; he treated us like dogs; but when once his rage was over he was a Golden King. O terrible disaster! Where shall we find another King!"

The opera concludes with a short epilogue, in which the Astrologer bids the spectators dry their tears, since the whole story is but fiction, and in the kingdom of Dodon there were but two real human beings, himself and the Queen.

Manager Kaphan Wants Talent

Manager Mortimer Kaphan and his secretary, Halli de Young, are arranging a number of joint recitals for artists. Mr. Kaphan will give promising students opportunities of making their debuts in the metropolis. Mr. de Young will interview applicants, by appointment only, at 70 West Sixty-eighth street, New York.

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PITTSBURGH, PA.

Pittsburgh, Pa., February 21, 1918.

One of the most entertaining features of the season was a lecture-recital given by Stephen H. Leyshon, one of Pittsburgh's modest but best musicians, before the Outlook Alliance Club, one of the largest women's clubs in the city, at the Hotel Chatham, Thursday evening, February 7. The subject of the lecture was "American Music." In his talk Mr. Leyshon spoke of the musical background of the United States, mentioning various elements that produced the type of American musical culture. He defined the mission of the great artists, emphasizing the unique quality of genuine originality and how only a few supreme geniuses in the history of music exemplified that. Mention was made of various American composers who have risen to great distinction. While many works of great artistic value have been produced, Edward MacDowell is the most original.

Mr. Leyshon touched upon the American folksongs, bringing in the negro melody of the South and the melodies of the North American Indians.

After the lecture, Mr. Leyshon played several groups of instrumental compositions, which were alternated by groups of songs rendered by Emma Albert Dean, soprano soloist of the First United Presbyterian Church of Pittsburgh.

Among the composers whose works were represented were Edward MacDowell, Edgar Stillman Kelley, George Chadwick, Mrs. H. H. A. Beach, Frank LaForge, Sydney Homer; the Pittsburgh composers included Adolph Foerster, Ethelbert Nevin and Charles Wakefield Cadman.

The entire program was so heartily enjoyed and interesting that Mr. Leyshon has been requested to repeat it very soon for the same organization.

Thibaud With Philadelphia Orchestra

The Philadelphia Orchestra, Leopold Stokowski, conductor, gave two concerts, on Monday afternoon and evening, assisted by Jacques Thibaud, the French violinist.

The afternoon concert was conducted by Mr. Stokowski, but owing to an accident he was unable to appear at the evening performance and his place was filled by Thaddeus Rich, the concert master.

In the evening Sgambati's symphony in D major was played, one of the best known large instrumental works of modern Italy, melodious with bright, effective orchestrations. The other evening number was Bizet's graceful "L'Arlesienne." Less hackneyed was the group from the "Damnation of Faust," by Berlioz, which closed the afternoon program.

Jacques Thibaud, the soloist, has not been heard here in years and it is hoped he will not be permitted to stay away very long, if the enthusiasm of both audiences is taken into consideration as to his popularity. His personality is simple and friendly, he plays with fine tone and style, his phrasing being delicate and elegant. His technic in the concerto number was amazing. The orchestra gave a good accompaniment.

Jewish Concert Very Enjoyable

One of the organizations in Pittsburgh that is doing much toward the uplift of music for Jewish people is the Young Men's Hebrew Association, which gives a concert every Sunday evening in its auditorium. At these concerts are presented some of the best local artists, both Jew and Gentile, and on Sunday evening Marie Bonini Brown, soprano, appeared with Muriel Moran, violinist, assisted by Carl Bernthaler, accompanist. Mrs. Brown has a soprano voice of very pretty quality, not large in volume and yet sufficient to fill a large auditorium. Her numbers were the "Butterfly" aria (Puccini), "Invocation to Eros" (Kürsteiner), "Wind Song" (Rogers), "Morning" (Speaks), "Waters of Minnetonka" (Lieurance), "The Nightingale and the Rose" (Fogel) and "Love in Springtime" (Arditi). These songs were all rendered in good style and she proved herself an excellent concert singer.

Miss Moran is only a young girl, but handles the violin in very good style and did not fail to respond to hearty applause.

Mr. Bernthaler, who is always a help to any performer, played artistic accompaniments for Mrs. Brown. Those for Miss Moran were played by Mr. Lewando.

Mendelssohn Choir's Good Work

Tuesday evening, February 5, the Mendelssohn Choir, Ernest Lunt, conductor, gave its second concert of the season. For this concert the choir gave Mendelssohn's "Elijah," assisted by Anna Laura Johnson Cree, soprano; Hughetta Owen, contralto; T. Earle Yearsley, tenor, and Arthur Middleton, baritone, of the Metropolitan Opera Company.

The work of the choir was excellent, the numbers being rendered with much expression, due to the good work of the conductor.

Mrs. Cree sang her part with her usual good style, displaying a large, well modulated voice which she used to every advantage.

Miss Owen displayed a contralto voice of lovely quality, and in the familiar solo, "O! Rest in the Lord," was heard at her best.

Mr. Yearsley, who has become very popular and who has, by the way, recently been elected to the tenor position of the Shadyside Presbyterian Church, could hardly have been in better voice. Mr. Yearsley's beautiful tenor voice showed to good advantage in all of his solo parts and his work of the evening was highly appreciated, judging from the applause of the large audience and also from the many friends who hastened to offer congratulations, on his excellent showing, at the close of the performance.

Mr. Middleton was, of course, at his best. Nothing better could have been expected from him in the singing of "Elijah." He was both dramatically and vocally an artist, and his rendering of the solos in this oratorio is something to be remembered.

The accompaniments were played on the new organ in Carnegie Music Hall by Charles Heinroth, the city organist and organist of the Third Presbyterian Church.

CHICAGO OPERA ASSOCIATION
STARTS BRILLIANT BOSTON SEASON

Performances Begin at 7.15, but Sold Out Houses Proved the Order of the Week—"Aida," "Lucia," "Carmen," "Isabeau," "Rigoletto," "Thais" and "Faust" the Operas Given

Boston, Mass., February 24, 1918.

The Chicago Opera Association began its short Boston season with "Aida" Monday evening, February 18, at the Boston Opera House. A large and very enthusiastic audience was present, and the occasion was worthy of the best social and musical traditions of the Opera House. Governor McCall, Mayor Peters, General Johnston, Major-General Hodges, Rear Admiral Wood and Commandant Rush were among those present. Boston adapted itself readily to the early hour of starting necessitated by the fuel shortage, and there were few late arrivals. The opera began at 7.15 and was over at 10.15. The feature of the performance was the excellent interpretation of the title role by Rosa Raisa. In the first two acts she surprised even the most blasé with her tonal superiority over the entire company—orchestra, chorus and soloists. In the finale of the second act, Miss Raisa's voice was almost as distinct and clear as if she were singing alone. Her Nile scene showed this singer's vocal limitations, yet we have often heard it done less effectively. Cyrena van Gordon as Amneris failed to show any appreciation of the emotional significance of the part. Her lack of dramatic sense, however, was partly compensated by a beautiful voice, of which Miss van Gordon herself does not yet realize the possibilities. "Celeste Aida" was very well sung by Forrest Lamont, in fact it was the best work he did. Mr. Rimini as Amonasro costumed, acted and sang the part with originality. The chorus was splendid; Mr.

formances of "Carmen" that local opera lovers have ever witnessed. It was Miss Garden's first appearance here as a member of the Chicago Opera Company, and she was heartily applauded throughout the show—for Miss Garden's dramatic art made the performance seem more like a play than an opera. Although her impersonation was unconventional, it was spontaneous and vivid; and her lack of a great voice was more than made up by her art of expression. Muratore made a manly and charming Don Jose, and his warm dramatic action made a very favorable impression. He sang with excellent diction and beauty of tone, and his "Song of the Rose" in the second act won the main applause of the afternoon—and richly merited it. Baklanoff made an admirable Escamillo, and sang the hackneyed Toreador song with success. The minor roles were effectively taken, and the chorus was satisfactory. Myrna Sharlow as Micaela and Jeska Swartz as Mercedes have improved considerably since they were members of the former Boston Opera Company. Mr. Charlier, who conducted, gave the often omitted entr'actes, and added some music from "L'Arlesienne" to the ballet of the last act. A large audience was very appreciative.

Mascagni's opera, "Isabeau," was performed on Thursday evening for the first time in Boston. Rosa Raisa confirmed the splendid impression she made in "Aida." As Isabeau, she was as great an actress as she is a dramatic soprano. Her long and difficult solo number in the third act, "Venne una Vecchierella," won her many curtain calls. Lamont made a better Folco than a Rhadames, and his "Song of the Hawk" in the first act was brilliantly sung. Myrna Sharlow and Jeska Swartz did small parts extremely well. Miss Lazari made an excellent Giglietta, acting up to the part and using her rich contralto voice to good advantage. Rimini and Maguenat deserve special mention for their admirable vocal work throughout the performance. Mascagni's new opera reminded local critics of "Single-Speech Hamilton"—and the consensus is that Mascagni had better try again.

Galli-Curci again attracted a full house when she appeared on Friday afternoon as Gilda in "Rigoletto," the role in which she first won worldwide fame. The hunchback jester's daughter sang the romantic air of "Caro Nome" with a tone of exquisite beauty, a highly skilled musicianship and much personal charm, and the tremendous applause of the throng that had assembled for this moment caused the soprano to repeat the air. Stracciari's acting and singing as Rigoletto won him a great success. His smooth and powerful baritone voice and his emotional appreciation of the text contributed to the most effective interpretation of the part that we have ever seen. The crowd was quick to recognize his genius, and was unusually cordial, allowing for the fact that Galli-Curci was the center of interest. Juan Nadal was the Duke and Maria Claessens the Maddalena in Verdi's popular quartet, which, by the way, had to be repeated. Sturani conducted.

A brilliant performance of "Thais," on Friday evening, with the incomparable Mary Garden in the title role, gladdened the eyes of a capacity audience, ever ready to get enjoyment vicariously. The trust was in good hands; and Miss Garden, always the same and always great, was avidly received. The cast was adequate in every respect—Messrs. Dalmore and Dufranne are as well known in these roles as Miss Garden. But why enlarge on the opera, which, with Miss Garden in the name part, must always remain a one ring circus.

"Faust" on Saturday afternoon, with Melba as Marguerite, Muratore as Faust and Baklanoff as Mephistopheles, was produced before another sold out house. Melba, as is to be expected, was not histrionically a success. But vocally any young artist might well listen and learn much from her wellnigh perfect production of tone. Muratore's Faust is well known here, although his interpretation has improved. He gave a spirited and romantic performance of the part and he sang brilliantly. It has often been said that "Faust" should have been named "Mephistopheles," and it might well have been so on Saturday. Baklanoff's Mephisto is the most intellectual and altogether effective of any interpretation ever given here in recent years. His is a rare mentality—one which can grasp the spiritual and express it through the material in a manner not to be excelled. The difficult and well liked trio from this opera was brilliantly sung by these excellent artists, and brought a storm of merited applause from an enthusiastic audience. COLES.

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Campanini may well be proud of it. Mr. Sturani conducted with spirit.

A capacity audience greeted Galli-Curci on the occasion of her first Boston appearance in opera on Wednesday evening, when she appeared as Lucia. It was manifest that the crowd had flocked to the opera house to hear the great coloratura soprano in the Mad Scene, and Galli-Curci was forced to repeat "Ardon gl'incensi," to the audible delight of her hearers. Mme. Galli-Curci was in good voice, and she had many curtain calls. Alma Peterson as Alisa was very pleasing. Juan Nadal sang "Edgardo" with splendid style and breadth, and would have been more conspicuously successful had he not been playing opposite such a sensational prima donna. The voice of Arimondi was authoritative, notwithstanding his small part as Raimondo. Messrs. Rimini and Dua sang their parts creditably. Sturani conducted with much elasticity.

On Wednesday afternoon Mary Garden, Muratore and Baklanoff made possible one of the most enjoyable per-

"EXCURSIONS IN MUSICAL HISTORY"

The H. W. Gray Company has issued "Excursions in Musical History," by Helen A. Dickinson and Clarence Dickinson, a book of 200 pages, based on the series of historical lectures which have been given annually by Professor Dickinson at Union Theological Seminary, New York, where he occupies the chair of music, following the lamented Dr. Gerrit Smith. These lectures had musical examples, and those on "The Organ" were illustrated by lantern slides, as well as by musical programs, sung and played by noted artists. Numerous illustrations, including reproductions of altar pictures, etc., by such famous artists as Van Eyck, Van Meckenem, Bocatti, and Menzel, reliefs from obelisks, portraits of Bach from Frank Taft's collection, engravings dated 1571, "A Christmas Carol," by Multscher, passages from old-time music, spiritual folk-songs, canons, etc., are scattered throughout the work, and contribute greatly to it. Many humorous items appear in the book. Franz Benda, in 1723, lost his voice, and shut himself up in a garret in Prague, where he "practised two things, viz., music and temperance." Music during Queen Elizabeth's time mentions Anne Boleyn, described by Cardinal Wolsey as "Virtuous, well deserving, but a spleeny

Lutheran." John Bull was required "to deliver a solemn musical lecture twice a week."

Michael Bach received what must have been a goodly salary in those days, viz., 72 gulden, 18 cords of wood, 5 measures of corn, 9 measures of barley, 4 barrels of beer, a piece of pasture land, and a free house. Johann Sebastian Bach wrote, in 1738, what is perfectly true this day. "The ultimate aim of thoroughbass should be only the glory of God and recreation of the mind; where these are not kept in mind there can be no real music, but only an infernal jingling and bellowing."

In regard to Ornstein, Schönberg and others, Dr. Dickinson quotes Dr. Burney, who in the eighteenth century wrote that in every period there was complaint that music was being corrupted by moderns. He quotes Rimsky-Korsakoff, who said, "Don't play me any more of that horrid stuff, or I shall end by liking it!" Of music in America the crude stuff of about 1770, he cites a book (printed by Edes & Gill, Boston, 1770) with this beautiful verse:

O praise the Lord with one consent,
And in this grand design,
Let Britain and the Colonies
Unanimously jine.

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How Times Have Changed—Rubinstein's \$200 Concert Fees
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"All through the pioneer period we teachers had to fight against the lure of Europe. Not that I don't appreciate the value of a European atmosphere. After a pianist has reached maturity, it is very necessary, but in those days silly girls who hardly knew the rudiments of music insisted upon going to Europe. Just where in Europe, and with whom they wanted to study, was of no importance. Their idea was to get on the other side, and of course nothing was ever heard afterward—artistically speaking—of most of them. To establish yourself here was to put a nail in your coffin. To show you to what an extent this prevailed, I'll take the case of Xaver Scharwenka. He had had a great number of American pupils abroad, so he very logically thought that if he came over here a very large field would be open to him. He started a school in this city, financed by Behr, the piano maker, and it was a complete fizzle. The irony of it all was that when he went back to Europe, American pupils again flocked to him. The one exception was Josef. He managed to keep the public interested by appearing very seldom."

"Therefore, Mr. Lambert, the public performers had the same uphill work as you teachers? Is that true?"

"Yes," said Mr. Lambert, "d'Albert came over and couldn't make it pay. Today pianists who can't hold a candle to him crowd a hall. Rubinstein, who was shortly be-



Photo by Mishkin.

ALEXANDER LAMBERT,
Pioneer pianist.

fore my time, got only \$200 a concert. The first pianist to make big money was Hofmann. The box office receipts were \$6,000 every time he played. He was a boy prodigy and a great sensation. Whole front pages of newspapers were devoted to him. Contrary to most boy wonders, he developed, but his early appearances handicapped him. For years people spoke of him as 'young Hofmann.' Now the audiences appreciate him as they do everything else that is fine. They have become very discerning and will no longer tolerate the virtuoso type of playing that was once in vogue. Look at the way Heifetz has been welcomed. That boy is wonderful, but I think he would have been equally great had he taken lessons from some fine teacher in this country. We have a number of them. This terrible war eventually will benefit the American artistic world. European study has been made impossible and people will soon learn that art is universal and not a matter of location. Geniuses are born, not made, and a teacher can only be a guide. Do you think it would have made any difference what good master artists like Godowsky, Bauer, Paderewski, Hofmann and Schelling had studied under?"

"Mr. Lambert," I interrupted, "I imagine that Paderewski is a great friend of yours. Tell me about him."

"Gladly," said Mr. Lambert, "I first met him in Berlin in 1883. He was studying composition under Urban. He turned the pages for me at a concert where I played Saint-Saëns' concerto. He showed great talent in composition and didn't pretend to play. At twenty-two he started to work on the piano and a few years later I heard of his great success in Paris. If Paderewski had decided upon anything else he would have been equally great, for instance as a writer, a diplomat, or a financier. He is a master mind. Not only is Paderewski a genius, but also he is a real human being and a loyal, sincere, and thought-

ful friend. He never forgets anything. I remember Josef telling me that he once saw Paderewski after one of his concerts and asked him for a certain composition. He didn't receive it for some little while and thought that it had slipped his friend's mind, but Paderewski sent it to him from Europe.

"Paderewski gives so much to his friends. Two years ago The Bohemian fund for poor artists was in dire straits. Mr. Stransky came to me and said, 'Lambert, if you get Paderewski, I'll get the Philharmonic and we will have a benefit.' I went to Paderewski and, though he was exhausted from what he had gone through because of the condition of our beloved Poland, he said to me, 'Lambert, if you wish me to play, I will.' We netted \$8,000. He has always had that generous spirit. Years ago he established a \$10,000 fund, the interest of which was to be given every two years for the best American composition. Look at the sacrifices that Paderewski is now making for Poland. He is living in Washington devoting his time to Polish research in order that after the war this country may be properly rehabilitated and, if possible, made autonomous."

"Hofmann, too, is a wonderful man and very kind, simple, and approachable. He is over modest. You know that as well as being a great pianist, he is a chemist, an inventor, a man of letters, and heaven only knows what. He has a memory that is astounding. He has lived in my home and not had a sheet of music in his possession, yet before he was to appear in public he went to the piano and played his entire program. The day after such a concert the papers would say, 'Hofmann was in better trim than ever.'"

"You have wonderful friends," Mr. Lambert, "but they too have a wonderful friend. Won't you tell me more about yourself?"

To this Mr. Lambert replied, "I am sending my message through my pupils. I love to teach and they all mean a great deal to me."

I secretly registered a wish that I were in need of piano lessons, and could study under such a magnetic master, but the best I could do was to go home and tell MUSICAL COURIER readers what he had to say. C. R.

LIVERPOOL, ENGLAND

Liverpool, February 8, 1918.

The fourth Philharmonic Society concert conducted by Sir Henry Wood commenced at 2 o'clock in the afternoon of December 22, and, although the audience was an increasing quantity as the program developed, there was a consensus of opinion that it would have been better to have postponed the function rather than attempt to carry it out under such unusual circumstances. The list of works presented no novelty save Vaughan Williams' "Christmas" fantasia for baritone solo, chorus and orchestra, which was conducted with tactful decision by Alfred Benton, the chorusmaster, and which made an agreeable impression. The instrumental numbers included Beethoven's No. 8, Mendelssohn's "Ruy Blas" overture and the Weingartner-Weber "Invitation à la Valse," all of which were interpreted by Wood with his usual discriminative energy and artistic insight. The vocal element was in the hands of F. Ranaflow.

It was decided by the committee to dispense with the orchestra at the fifth concert on January 12, relying on the choir, Tessie Thomas (a young violinist) and Clara Butt to provide the programs. Alfred Benton's experience and savoir faire are having a beneficial effect on the choral singing, as was evidenced in the rendering of a number of Gustave von Holst's modern arrangements of several folksongs. It is perhaps superfluous to say anything about the great contralto except that she was in first rate voice and buoyant humor, pleasing everybody and as usual generous with "encores." The advance encomiums on Tessie Thomas (who is in her early teens) probably raised undue expectancy, for it can hardly be claimed that she is anything more than a clever and promising student.

Holbrooke Recitals

The second chamber concert of the season under the auspices of Joseph Holbrooke at the Crane Hall on December 10 was chiefly remarkable for a stirring performance of Franck's piano trio. Mr. Holbrooke and his coadjutors, John Dunn, T. Rimmer and Maurice Taylor, bent all their energies to the task and the result was in every respect admirable. Holbrooke's undeniable powers as a pianist in this fine work, as well as in the course of Rachmaninoff's "Trio Elegiac in Memoriam Tchaikowsky," were locally supported by his string colleagues. Schumann, Scriabin, Arensky and Holbrooke were also illustrated.

The principal item of the third Holbrooke chamber concert on January 1 were two piano quartets—one by Holbrooke himself in D minor (suggested by Byron's poems on the Greek wars), and Gabriel Pierné's similar work, op. 15. While there is much to admire in the English example, there was a want of spontaneity and this drawback was not improved by the composer, whose presence at the piano was rather minimized by indisposition. The French quartet, while charged with the usual features of modern coloring, is not equal to Pierné's previous attempt in this particular genre. The pianist's solo included a remarkably freakish toccata in A minor (a regular virtuoso piece) and a taking prelude in C by Swinstead. The Debussy items were incomprehensible and created anything but a favorable impression. W. J. B.

Flonzaley Quartet in New York

Now that the fuel order has been rescinded, the Flonzaley Quartet has decided to give its third subscription concert on the date originally scheduled—Tuesday evening, March 12. The Flonzaleys have made two changes in their program, the numbers now selected being the Debussy quartet in G minor, op. 10, the Mozart quartet in D major and the Dvorák quartet in F major, op. 96.



VICTOR GEORG
NEW YORK

GABRIELLE GILLS

FRENCH LYRIC SOPRANO

WHEN the French government sent Gabrielle Gills, lyric soprano, to America recently, another distinguished name was added to the list of Gallic celebrities who have visited us in one capacity or another since America's entrance into the Great War. If the struggle for the freedom of the world were to do nothing else of note, it would be memorable in this country for the fine understanding and appreciation of French capability for sacrifice, French statesmanship, and French art which it has brought to our people.

Gabrielle Gills comes as a fitting corollary to the host of French properties to whom we have already been introduced. Her lovely voice, delicate and tender in phrasing, yet capable of robust tones which equal song calls for them, is used by this artist with a charm and grace which she has in a speedy approval from the American which is indeed, her three Aeolian Hall recital agency Gates several engagements in the East during the Bell season—her first in America—have met May. Oment that she is just the sort of an artist file I find comes a popular idol on our concert stage, though she spent the first year of her new activity here within the limited area of the any sea-coast, Mme. Gills' several

appearances resulted in numerous reengagements.

For the coming season her managers have guaranteed Mme. Gills fifty dates, an unprecedented event in the history of our offices, and one which resulted both from a voluntary desire on our part, as Americans, to acknowledge the courtesy of the French government in sending Gabrielle Gills to this country, and also because we feel certain of a tremendous demand for the appearances of this truly great artist all over the country.

Gabrielle Gills made her first great successes in Paris—and then took the capital of her British allies by storm with the irresistible force of a beautiful voice and a charming personality. To America she brings her interesting repertoire of French, Italian, and English songs, and her exquisite art—an art which has been likened to that of Mme. Marcella Sembrich. But comparisons are always dangerous, and sometimes futile. Above everything, Gabrielle Gills is herself—an artist with gifts of voice and presence that are peculiarly her own, and which, it is safe to prophesy from her remarkable successes in her brief stay in this country, will make her a ready favorite with the music lovers of America.

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"There never was a shortage of pianists," replied Mr. Lambert, "though we had the same struggle as the orchestras. My greatest experience has been in teaching. I loved it so much that at twenty-four I gave up concert work to concentrate upon pedagogy. I was made a director

of the New York College of Music, then on East Seventieth street. It grew to such an extent that in two years we put up a large building and hall on East Fifty-eighth street. Here many fine artists gave concerts. It long was a Mecca for the musical world. Paderewski appeared at my school, and Godowsky taught there before he went to Europe. His going to Europe was his making, for great master artist that he is, he wouldn't have been appreciated had he remained in New York.

"All through the pioneer period we teachers had to fight against the lure of Europe. Not that I don't appreciate the value of a European atmosphere. After a pianist has reached maturity, it is very necessary, but in those days silly girls who hardly knew the rudiments of music insisted upon going to Europe. Just where in Europe, and with whom they wanted to study, was of no importance. Their idea was to get on the other side, and of course nothing was ever heard afterward—artistically speaking—of most of them. To establish yourself here was to put a nail in your coffin. To show you to what an extent this prevailed, I'll take the case of Xaver Scharwenka. He had had a great number of American pupils abroad, so he very logically thought that if he came over here a very large field would be open to him. He started a school in this city, financed by Behr, the piano maker, and it was a complete fizzle. The irony of it all was that when he went back to Europe, American pupils again flocked to him. The one exception was Josef. He managed to keep the public interested by appearing very seldom."

"Therefore, Mr. Lambert, the public performers had the same uphill work as you teachers? Is that true?"

"Yes," said Mr. Lambert, "d'Albert came over and couldn't make it pay. Today pianists who can't hold a candle to him crowd a hall. Rubinstein, who was shortly be-



Photo by Mshkin.

ALEXANDER LAMBERT,
Pioneer pianist.

fore my time, got only \$200 a concert. The first pianist to make big money was Hofmann. The box office receipts were \$6,000 every time he played. He was a boy prodigy and a great sensation. Whole front pages of newspapers were devoted to him. Contrary to most boy wonders, he developed, but his early appearances handicapped him. For years people spoke of him as 'young Hofmann.' Now the audiences appreciate him as they do everything else that is fine. They have become very discerning and will no longer tolerate the virtuoso type of playing that was once in vogue. Look at the way Heifetz has been welcomed. That boy is wonderful, but I think he would have been equally great had he taken lessons from some fine teacher in this country. We have a number of them. This terrible war eventually will benefit the American artistic world. European study has been made impossible and people will soon learn that art is universal and not a matter of location. Geniuses are born, not made, and a teacher can only be a guide. Do you think it would have made any difference what good master artists like Godowsky, Bauer, Paderewski, Hofmann and Schelling had studied under?"

"Mr. Lambert," I interrupted, "I imagine that Paderewski is a great friend of yours. Tell me about him."

"Gladly," said Mr. Lambert, "I first met him in Berlin in 1883. He was studying composition under Urban. He turned the pages for me at a concert where I played Saint-Saëns' concerto. He showed great talent in composition and didn't pretend to play. At twenty-two he started to work on the piano and a few years later I heard of his great success in Paris. If Paderewski had decided upon anything else he would have been equally great, for instance as a writer, a diplomat, or a financier. He is a master mind. Not only is Paderewski a genius, but also he is a real human being and a loyal, sincere, and thought-

ful friend. He never forgets anything. I remember Josef telling me that he once saw Paderewski after one of his concerts and asked him for a certain composition. He didn't receive it for some little while and thought that it had slipped his friend's mind, but Paderewski sent it to him from Europe.

"Paderewski gives so much to his friends. Two years ago The Bohemian fund for poor artists was in dire straits. Mr. Stransky came to me and said, 'Lambert, if you get Paderewski, I'll get the Philharmonic and we will have a benefit.' I went to Paderewski and, though he was exhausted from what he had gone through because of the condition of our beloved Poland, he said to me, 'Lambert, if you wish me to play, I will.' We netted \$8,000. He has always had that generous spirit. Years ago he established a \$10,000 fund, the interest of which was to be given every two years for the best American composition. Look at the sacrifices that Paderewski is now making for Poland. He is living in Washington devoting his time to Polish research in order that after the war this country may be properly rehabilitated and, if possible, made autonomous."

"Hofmann, too, is a wonderful man and very kind, simple, and approachable. He is over modest. You know that as well as being a great pianist, he is a chemist, an inventor, a man of letters, and heaven only knows what. He has a memory that is astounding. He has lived in my home and not had a sheet of music in his possession, yet before he was to appear in public he went to the piano and played his entire program. The day after such a concert the papers would say, 'Hofmann was in better trim than ever.'"

"You have wonderful friends," Mr. Lambert, "but they too have a wonderful friend. Won't you tell me more about yourself?"

To this Mr. Lambert replied, "I am sending my message through my pupils. I love to teach and they all mean a great deal to me."

I secretly registered a wish that I were in need of piano lessons, and could study under such a magnetic master, but the best I could do was to go home and tell MUSICAL COURIER readers what he had to say.

C. R.

LIVERPOOL, ENGLAND

Liverpool, February 8, 1918.

The fourth Philharmonic Society concert conducted by Sir Henry Wood commenced at 2 o'clock in the afternoon of December 22, and, although the audience was an increasing quantity as the program developed, there was a consensus of opinion that it would have been better to have postponed the function rather than attempt to carry it out under such unusual circumstances. The list of works presented no novelty save Vaughan Williams' "Christmas" fantasia for baritone solo, chorus and orchestra, which was conducted with tactful decision by Alfred Benton, the chorusmaster, and which made an agreeable impression. The instrumental numbers included Beethoven's No. 8, Mendelssohn's "Ruy Blas" overture and the Weingartner-Weber "Invitation à la Valse," all of which were interpreted by Wood with his usual discriminative energy and artistic insight. The vocal element was in the hands of E. Ranałow.

It was decided by the committee to dispense with the orchestra at the fifth concert on January 12, relying on the choir, Tessie Thomas (a young violinist) and Clara Butt to provide the programs. Alfred Benton's experience and savoir faire are having a beneficial effect on the choral singing, as was evidenced in the rendering of a number of Gustave von Holst's modern arrangements of several folksongs. It is perhaps superfluous to say anything about the great contralto except that she was in first rate voice and buoyant humor, pleasing everybody and as usual generous with "encores." The advance encomiums on Tessie Thomas (who is in her early teens) probably raised undue expectancy, for it can hardly be claimed that she is anything more than a clever and promising student.

Holbrooke Recitals

The second chamber concert of the season under the auspices of Joseph Holbrooke at the Crane Hall on December 10 was chiefly remarkable for a stirring performance of Franck's piano trio. Mr. Holbrooke and his coadjutors, John Dunn, T. Rimmer and Maurice Taylor, bent all their energies to the task and the result was in every respect admirable. Holbrooke's undeniable powers as a pianist in this fine work, as well as in the course of Rachmaninoff's "Trio Elegiac in Memoriam Tchaikowsky," were loyally supported by his string colleagues. Schumann, Scriabin, Arensky and Holbrooke were also illustrated.

The principal item of the third Holbrooke chamber concert on January 1 were two piano quartets—one by Holbrooke himself in D minor (suggested by Byron's poems on the Greek wars), and Gabriel Pierné's similar work, op. 15. While there is much to admire in the English example, there was a want of spontaneity and this drawback was not improved by the composer, whose presence at the piano was rather minimized by indisposition. The French quartet, while charged with the usual features of modern coloring, is not equal to Pierné's previous attempt in this particular genre. The pianist's solo included a remarkably freakish toccata in A minor (a regular virtuoso piece) and a taking prelude in C by Swinstead. The Debussy items were incomprehensible and created anything but a favorable impression.

W. J. B.

Flonzaley Quartet in New York

Now that the fuel order has been rescinded, the Flonzaley Quartet has decided to give its third subscription concert on the date originally scheduled—Tuesday evening, March 12. The Flonzaleys have made two changes in their program, the numbers now selected being the Debussy quartet in G minor, op. 10, the Mozart quartet in D major and the Dvorák quartet in F major, op. 96.



GABRIELLE GILLS

FRENCH LYRIC SOPRANO

WHEN the French government sent Gabrielle Gills, lyric soprano, to America recently, another distinguished name was added to the list of Gallic celebrities who have visited us in one capacity or another since America's entrance into the Great War. If the struggle for the freedom of the world were to do nothing else of note, it would be memorable in this country for the fine understanding and appreciation of French capability for sacrifice, French statesmanship, and French art which it has brought to our people.

Gabrielle Gills comes as a fitting corollary to the host of French prophets to whom we have already been introduced. Her lovely voice, delicate and tender in its phrasing, yet capable of robust tones where the song calls for them, is used by this French artist with a charm and grace which should win a speedy approval from the American public. Indeed, her three Aeolian Hall recitals, and her several engagements in the East during the past season—her first in America—have made it apparent that she is just the sort of an artist who becomes a popular idol on our concert stage. Although she spent the first year of her musical activity here within the limited area of the Eastern sea-coast, Mme. Gills' several

appearances resulted in numerous reengagements.

For the coming season her managers have guaranteed Mme. Gills fifty dates, an unprecedented event in the history of our offices, and one which resulted both from a voluntary desire on our part, as Americans, to acknowledge the courtesy of the French government in sending Gabrielle Gills to this country, and also because we feel certain of a tremendous demand for the appearances of this truly great artist all over the country.

Gabrielle Gills made her first great successes in Paris—and then took the capital of her British allies by storm with the irresistible force of a beautiful voice and a charming personality. To America she brings her interesting repertoire of French, Italian, and English songs, and her exquisite art—an art which has been likened to that of Mme. Marcella Sembrich. But comparisons are always dangerous, and sometimes futile. Above everything, Gabrielle Gills is herself—an artist with gifts of voice and presence that are peculiarly her own, and which, it is safe to prophesy from her remarkable successes in her brief stay in this country, will make her a ready favorite with the music lovers of America.

Sole Direction: KINGSBERRY FOSTER

25 West 42nd Street, New York City

PREMIERE OF "LE COQ D'OR" AT THE METROPOLITAN

Next Week's Repertoire

"Le Coq d'Or," Rimsky-Korsakoff's fantastic opera-pantomime in three acts, will have its American premiere Wednesday evening, March 6, at the Metropolitan Opera House. Pierre Monteux will conduct. The double cast is as follows: The Queen, Rosina Galli and Mme. Barrientos; Amelfa, Miss Smith and Miss Braslau; The King, Mr. Bolm and Mr. Didur; The General, Mr. Bartik and Mr. Ruysdael; The Astrologer, Mr. Bonfiglio and Mr. Diaz; The Prince, Mr. Hall and Mr. Audisio; A Knight, Mr. Johnson and Mr. Reschiglian. "Le Coq d'Or" will be preceded by "Cavalleria Rusticana," with Easton, Perini, Lazaro, and Chalmers, Moranzoni conducting.

Other operas next week will be as follows: Monday evening, "Manon Lescaut," Alda, Caruso, Amato, Papi; Thursday, "Samson et Dalila," Matzenauer, Caruso, Amato, Rothier, Monteux; Friday, "Carmen," Farrar, Miller, Martinelli, Whitehill, Monteux; Saturday matinee, "Aida," Muzio, Homer, Sundelius, Kingston, Amato, Rothier, Papi.

At the opera concert Sunday evening, March 3, Alma Gluck and several artists of the Metropolitan Opera Company will sing. Richard Hageman will direct the orchestra.

"I Puritani" will be sung on Saturday evening, March 9, at the Brooklyn Academy of Music, by Barrientos, Lazaro, de Luca, Mardones and Rossi. Moranzoni will conduct.

Ann Arbor's Twenty-fifth May Festival

The preliminary announcements of the twenty-fifth annual May festival at Ann Arbor, Mich., have been sent out. The dates are May 15, 16, 17 and 18, in Hill Auditorium. Paul Althouse, tenor of the Metropolitan Opera Company, will be soloist on Thursday (the second) evening; Joseph Bonnet, the distinguished French organist, appears on Saturday afternoon; Giuseppe de Luca, baritone of the Metropolitan Opera Company, on Saturday evening; Rudolph Ganz will furnish the program on Friday afternoon; Giovanni Martinelli, tenor of the Metropolitan Opera Company, on Saturday evening, and Margaret Matzenauer, also on Saturday evening; Arthur Middleton appears both on Thursday and Saturday evenings; Claudio Muzio, on Friday evening; Myrna Sharlow, on Saturday evening, and Riccardo Stracciari, on Wednesday evening. The University Choral Union of three hundred singers participates in Thursday and Saturday evenings' programs, and the children's chorus of four hundred singers appears Friday afternoon. The Chicago Symphony Orchestra, under conductors Frederick Stock and A. A. Stanley, will assist. "Carmen" and the "Beatitudes" will be the choral works presented. Other artists to appear will be announced later.

W. R. Macdonald Goes to the Front

W. R. Macdonald, the well known musical manager, of the firm of W. R. Macdonald, Inc., 1451 Broadway, New York, sailed last Saturday for England, whence he will proceed to France on a special mission for the British war department. Mr. Macdonald is a native of England, and, although he had lived in this country for many years, he retained his original citizenship. At the outbreak of the war, Mr. Macdonald registered with the British embassy for active service. While his calling has been delayed, it came quick enough at the end, as it is understood that he had but thirty-six hours' notice before sailing. Nothing is known of the mission to which Mr. Macdonald has been assigned beyond the fact that his appointment carries with it a commission in the British army.

For the present, if not permanently, the firm, W. R. Macdonald, Inc., will continue to manage the popular American tenor, Arthur Hackett, the business being carried on as usual by Mr. Macdonald's associates.

"Hosanna" to Be Sung by Chorus of 500

"Hosanna" a new song for community singing, the words and music by Arthur Farwell, will be sung by a chorus of over five hundred, accompanied by an orchestra of nearly two hundred, at the festival concert of the Music School Settlement of New York, to be given at Carnegie Hall on March 6. The singers and performers will all be pupils of the school, to whom the song is dedicated. Mr. Farwell, director of the school, will conduct.

The vocal ensemble of the school, under the leadership of Laura Elliot, who is the head of the vocal department, will sing the negro spiritual, "Listen to the Lambs," by Nathaniel Dett.

This presentation of a large chorus, four orchestras, various ensembles, and the whole student body participating, will give the public an idea of the magnitude of the work in progress at 55 East Third street, New York, the home of the school, as the result of its twenty-four years of growth.

W. Franke Harling's New Choral Work

W. Franke Harling, the well known composer, is going to join the ranks of the publishers as well. To a text supplied by Everett Glass, he has made an arrangement for mixed chorus of the familiar "Ase's Death," from Grieg's "Peer Gynt" music. The title of the work is "Invocation: a Prayer in War Time." The text is excellent, and breathes a deep, earnest, patriotic spirit, and the familiar music has been capably arranged by Mr. Harling. It is finely adapted to choral bodies of all sorts, including school choruses. There is so little dignified patriotic music of value today, that this will be a valuable addition to the existing offerings. It is in octavo form and may be procured directly from Mr. Harling himself at 132 West Fourth street, New York, or through music dealers.

The Metropolitan Opera for Boston

It has been the custom of the Metropolitan Opera Company for a number of years past to play for one week in Atlanta, Ga., following the end of its New York season. This year the Atlanta guarantors, deterred by the uncertain conditions resulting from the war, decided not to support the venture. The *MUSICAL COURIER* learns that Boston has been selected for the annual pilgrimage and that the Metropolitan Company after closing its New York season on Saturday, April 20, will visit Boston for one complete week of performances, beginning Monday, April 23.

Farrar to Make Spanish Records

Amparito Farrar, the young California soprano, who scored such a distinct success at her first New York recital, especially in her Spanish songs, has just been placed under contract by the Columbia Phonograph Company to make a number of records in Spanish for South America and the West Indies Islands. Miss Farrar is of Spanish descent and speaks the language fluently, and it was quite natural that she should be the artist selected to make these records, as many of the New York critics were most enthusiastic in their praise of her diction, interpretation, and the fascinating way in which she delivered her group of Spanish songs.

Minneapolis Orchestra Delayed by Wreck

According to the Salt Lake City Republican Herald of February 13, the Minneapolis Symphony Orchestra's appearance in Logan, Utah, of February 12, was delayed, owing to a wreck en route from Reno to Logan at Wells, Nevada. All the tickets to the performance were sold out days in advance, and the crowd which packed the tabernacle waited patiently for the arrival of the musicians. As soon as the train stopped, the instrumentalists went directly to the tabernacle, and the program began at 11 p. m. and ended at 12:45 a. m.

Grainger to Write New Patriotic March

The April number of the Playground magazine will be devoted entirely to the interests of the forthcoming Liberty Loan. Several pages have been turned over to the National Patriotic Song Committee, and Percy Grainger has agreed to write a new patriotic march, the piano arrangement of which will be printed in the magazine. There will also be a new patriotic song by a composer of equal prominence, definite announcement concerning which will be made within a few days.

Japanese Composer Here

Kosaka Yamada, the Japanese composer (he is a graduate of the Berlin Royal High School of Music), is in New York, whither he has come from Tokio via San Francisco. Mr. Yamada has written symphonic works and a grand opera, besides songs and instrumental pieces. He leads the Philharmonic Orchestra of Tokio. He will remain in New York several months. A local publishing firm is arranging to issue some of his works.

Ysaye to Assist at Boshko Recital

Victoria Boshko, the gifted pianist, will give a recital on Thursday evening, March 28, at Aeolian Hall, New York. The event promises to be one of unusual interest for several reasons, one of which is the fact that she will play the Kreutzer sonata and the Lazzari sonata with Eugen Ysaye, the noted Belgian violinist. Numbers by Chopin and etudes symphoniques of Schumann also are included on her program.

Bauer's New York Appearances

Harold Bauer's next New York piano recital will be given in Aeolian Hall, Wednesday afternoon, March 13. He will play the Weber sonata in A flat and the Schumann "Faschingsschwank" in addition to compositions of Franck, Brahms, Debussy, Chopin and Liszt. Harold Bauer and Pablo Casals are announced for a piano and cello recital in Aeolian Hall, Sunday afternoon, March 24.

Nebraska Music Teachers' Convention

The second annual convention of the Nebraska State Music Teachers' Association will take place in Omaha (headquarters Hotel Fontanelle) on April 1, 2 and 3. It is rumored that Sidney Silber, the eminent pianist, is to be nominated for the presidency, although Mr. Silber has made and is making no efforts in this direction. A better president for the N. S. M. T. A. could not be found.

Kreisler to Write Musical Comedy

Charles B. Dillingham, the manager, announces that he has engaged Fritz Kreisler to co-operate with Victor Jacobi, the comic opera composer, in the writing of the score for a new musical comedy to be produced next season. The libretto is to be written by William le Baron, and the title of the piece at present is "The Marriage Knot."

Rosalie Miller Recuperating

After a strenuous winter, Rosalie Miller has gone to Atlantic City, N. J., to spend a short time recuperating, preparatory to beginning a busy spring season. On March 5, Miss Miller will appear as soloist with the Brooklyn (N. Y.) Choral Society.

James E. Devoe in New York

James E. Devoe, the well known concert manager, from Detroit, is on a visit to New York this week. Mr. Devoe, enterprising as ever, is already getting a line on the attractions which he will present in Detroit next season.

LEPS CONDUCTS "ROBIN HOOD"

Philadelphia Operatic Society Revive Popular Work

One of the most thoroughly delightful offerings ever presented by Philadelphia Operatic Society was that given on Thursday evening, February 20, under the able direction of Wassili Leps at the Philadelphia Opera House. And when one takes into consideration the type and the manner of the works which this organization has presented, there can be no doubt of the excellence of this performance. The very thought of giving only two performances of a work of this size with the attendant work necessary to a smooth presentation would discourage many conductors to such an extent that nothing beyond the idea would result. However, Wassili Leps is a leader of another ilk. He understands the art of conducting and the value of right selection. Above all, he is able to inspire confidence and in turn knows the art of confiding responsibility to others in order to obtain the best results. As presented on this occasion, "Robin Hood" bore none of the earmarks of an amateur enterprise; on the contrary, it was a finished production. Principals, chorus, orchestra, stage settings, all were the outcome of careful thought and judicious selection, it was evident. The large chorus, always a feature of the offerings presented by the Operatic Society, was made up of a fine collection of voices that created a remarkably beautiful ensemble—an ensemble which the orchestra faithfully reflected.

Marie Stone Langston was a dashing Alan-a-Dale, her rich contralto voice, excellent in quality and aided by sound musicianship and a thorough knowledge of her resources, delighting her audience and making her at once a decided favorite. Her singing of "O Promise Me" was the hit of the evening, as was to be expected. The Maid Marian of Catherine McGinley was well done, her sweet soprano voice being used with excellent effect. Eva A. Ritter was an effective Dame Durden and Lottie Loeben charmed as Annabel. John Noble sang and acted the title role with consummate skill, and the Sheriff, as depicted by Horace R. Hood, was vocally and histrionically one of the best things of the evening. Others in the cast were Charles J. Shuttleworth as Friar Tuck, Herman J. Bub as Sir Guy, J. J. Eric as Little John and Frank M. Conly as Will Scarlet.

Modern Music Society's Program

The Modern Music Society of New York presented the following attractive program for the tenth musicale of its sixth season, in Studio 819, Carnegie Hall, New York, Tuesday evening, February 19:

"The Robin Sings in the Apple Tree" (Edward MacDowell), "From the Hills of Dream," "Oh, Red is the English Rose" (Cecil Forsyth), "Schoen Roeselein," "Der Holzknecht" (Eugen Haile), sung by George Reimherr, tenor.
"In Dreams" (A. Walter Kramer), "The Sleep That Flits on Baby's Eyes" (John Alden Carpenter), "Salambo's Invocation to Tanith" (Henry F. Gilbert), songs for soprano, sung by Phyllis Valk.
"Novellette" for violin, etude (Chopin) transcribed for violin, ballade and caprice for violin, Mana Zucca, played by Nicholas Garagusi, the composer at the piano.
"The End of Day" (Ralph Cox), "Two Sappho Fragments" (A. Walter Kramer), "Give Me the Splendid Silent Sun" (Henry F. Gilbert), "Earth Is Enough" (Claude Warford), sung by George Reimherr.

American Music Optimists

An audition of the American Music Optimists was held on Sunday morning, February 24, at the Hotel Marseilles. The beautiful material heard then convinced the board of directors and the judges more than ever of the necessity of such an organization as the American Music Optimists and for its great benefit to the musicians. Among the successful ones heard were Edgar Louis Johns, composer, who played two of his piano compositions, and whose songs were presented by Elsie Deermont; Nathan Schildkret, whose violin works were presented by Nicholas Garagusi, with the composer at the piano, and Nat Chadwick, baritone. The first public concert of the American Music Optimists will be heard Sunday afternoon, March 3, in the grand ballroom of the Hotel Marseilles.

A New National Songbook

Next week there will come from the presses the first copies of an edition of one half a million of the new song book which has been compiled by the National Patriotic Song Committee, of which Emily Nichols Hatch is chairman. The book which will be called "Songs of Our Country" and will contain the words and music of thirty-one American patriotic songs. A review of it will appear in an early number of the *MUSICAL COURIER*.

Grace Kerns Wins Praise in Philadelphia

The following letter was received recently at the offices of Haensel and Jones:

The Fortnightly Club, Philadelphia,

February 20, 1918.
Messrs. Haensel & Jones, Aeolian Hall, New York City:
DEAR SIRS—Can you supply us with a soprano as good as Miss Kerns for our next concert? Any suggestion will be thankfully received.

I would say to you that Miss Kerns delighted our audience and the club very much by her singing at the concert, January 10. By her splendid singing as well as her gracious manner, she endeared herself to all the members. It has been a long time since we have had the pleasure of having such an entirely satisfactory soloist.

Yours very truly,
(Signed) J. D. KANE,
Chairman, the Fortnightly Club.

Witherspoon Concert Canceled

Owing to the continued illness of Mrs. Herbert Witherspoon (Florence Hinkle), the song recital announced for this afternoon (February 28) has been canceled. Tickets will be redeemed at the Aeolian Hall box office.

Oscar Hatch Hawley, Head Trumpeter

Oscar Hatch Hawley, formerly connected with the *MUSICAL COURIER* and now band leader of the 77th Field Artillery at Camp Greene, N. C., has been appointed the head of the school of trumpeters for the Fourth Division.

CINCINNATI

(Continued from page 5.)

the direction of Pier Adolfo Tirindelli, in Conservatory Hall on the evening of Thursday, February 21, and proved a brilliant success. Wolf-Ferrari's overture to "The Secrets of Suzanne" and the "Adagio" of Chalmers Clifton offered an effective opening group. Mildred Vause, one of the pupils of Signor Tirindelli, gave a delightful rendition of her master's "Hungarian Airs." Manuel Valles sang "La Donna e Mobile" from "Rigoletto" in an enchanting manner and was given hearty applause. At the close of the aria he was joined by three other singers, pupils of John A. Hoffman, in the singing of the "Rigoletto" quartet, the personnel comprising Flora Mischler, Emma Boyd and Edgar R. Veith. The number was given a great show of appreciation by the large audience. Frederick Shailer Evans presented a pupil of his class, Dwight Anderson, who proved to be a new star in the horizon of young pianists of this city with a rendition of the Schumann A minor concerto.

Edward Schmidt, Tenor, and Cecil Davis, Pianist

A large audience thoroughly enjoyed the recital given by Edward Schmidt, tenor, and Cecil Davis, pianist, at the Cincinnati Conservatory of Music on the evening of Monday, February 18. Mr. Schmidt's lyric tenor voice is of a sympathetic quality which makes a warm appeal, and he was much applauded, particularly upon his rendition of a recitative and aria from Haydn's "Creation." Mr. Schmidt has been a pupil of John A. Hoffman's class at the Conservatory of Music for several years, and is also a promising member of Ralph Lyford's Conservatory opera class. Mr. Schmidt was accompanied by Norman Brown. Cecil Davis is known as a pianist of impressive ability, having to his credit a number of successful concert tours covering the Eastern and Southern States. He was much at his ease in playing the Grieg ballade, and a varied group comprising a Schubert "Moment Musical," two Paganini-Liszt etudes and the F major nocturne of Chopin proved a delightful close to the evening's entertainment.

Orpheus Club's Second Concert

The Orpheus Club gave its second concert of the season in Emery Auditorium on Thursday evening, February 14. The program included a series of diversified choral numbers, a selection in memory of the former conductor, the late Edwin W. Glover, and several groups by the soloists of the evening, Merle Alcock, contralto. The concert was conducted by Adolph Hahn. Incidental solos were given by E. P. Weidinger, John N. Yoakley and R. Edgar Veith.

R. F. S.

Arion Society Chamber Music Afternoon

The headquarters of the Arion Society, 226 West Seventy-second street, were filled to overflowing on February 24 to hear an afternoon of chamber music. It began with Beethoven's trio in C minor, played by Messrs. Spross,

Trnka and Hahn, the final presto movement going with special clarity and unity. There was nothing boisterous about this, only contained, clear, pure musical expression and interpretation. Mr. Trnka followed with the Bach suite in E minor, played with entire technical and musical control; in this, too, the final gigue came out especially well, so well that enthusiastic applause followed. Later on the violinist played pieces by Israel Joseph (who was at the piano), Kreisler and Sevcik. Claire Lillian Peteler, mezzo-soprano, sang Liszt's "Lorelei" with full tone and musical spirit, adding the Brahms "Wiegenlied" as encore. Sympathetic appearance and clear enunciation are among the merits of this Morrill artist-pupil. Her second group consisted of songs by Woodman, Purcell and Curran, and the afternoon closed with one of the "Songs Without Words," played by Messrs. Spross, Trnka and Hahn.

Toscha Seidel, a Brilliant New Violinist

The formidable list of brilliant young Russian violinists taught by that master pedagogue, Leopold Auer, has recently been augmented by the arrival in this country of Toscha Seidel, the youngest and newest of those typical Slavic violin geniuses with which the musical world has come to associate Professor Auer's name.

Young Seidel, accompanied by his mother, came over on the "Bergensjord" of the Norwegian-American Line, together with his illustrious master.

From time to time during the last nine years, our readers have had reports concerning the remarkable development of Toscha Seidel through Arthur M. Abell's foreign articles. Mr. Abell has known Seidel since 1909, when he first played for him as a prodigy of eight; he has watched his phenomenal growth with keen interest, and always predicted a brilliant career for him.

Toscha Seidel, who is now seventeen years old, has been studying with Professor Auer for the past six years. He began to concertize in Scandinavia three years ago, aged fourteen, and his successes in Norway and Sweden have been recorded as among the most noteworthy in the history of violin playing in those northern countries. Seidel appeared six times, or twice each season during the past three years, with the Stockholm Royal Orchestra, at the Royal Opera House, and he also gave eighteen recitals in that city which were all sold out. This is an unusual record for Stockholm, which is not noted for its love of instrumental music. In Christiania the boy played ten times, and among the regular patrons of his concerts were the King and Queen of Norway. His tour of Scandinavia comprised more than 100 concerts, and everywhere the public and press proclaimed him as an exceptional genius. Last season Professor Auer conferred a special honor and favor upon Seidel by inviting him to play together with him in five duo concerts. As a matter of course, the appearance of the veteran violinist with his brilliant young pupil, was looked upon as a great musical event. Seidel will shortly make his New York debut, which will be awaited by music lovers with unusual interest.



Photo by MURKIN.

HENRI VERBRUGGHE,

Director of the State Conservatorium of Music, New South Wales, who made his bow as conductor to America last week in New York, leading the Russian Symphony Orchestra in an all-Beethoven program. Mr. Verbrugghe's conducting was praised unanimously by press and public alike. With this one concert, he established the fact that he is an orchestral leader of the first rank.

Fique Musical Institute Recital

The one hundred and thirty-first musicale by piano and vocal students of the Fiqué Musical Institute was given on Tuesday evening, February 19, in the hall of the Institute, Brooklyn, before a large audience. The piano numbers were rendered by Magareta Welsch, Etha Krieger, Leo Ryan, Estelle Waiser, Agnes Wagler, Clara Heckering and Anna Hering, all pupils of Carl Fiqué. Their work won admiration and much applause.

Katherine Noack Fiqué presented two vocal pupils, Edna Martens, contralto, and Edna Meinken, soprano. Both sang charmingly, and had the excellent support of their teacher at the piano.

When was ever a finer tribute paid to an American artist?



Editorially written by Mr. Henry T. Finck—February 16th, 1918—New York Evening Post

There is an American colorature singer whom I consider not only equal to — — —, but her superior because she has a more luscious and a warmer voice, which is also true to the pitch. Her name is Lucy Gates. She appeared in Donizetti's "The Night Bell" at the Lyric Theatre in this city last May. On referring back to the Evening Post file I find that I was able to bestow on her more unreserved praise than I have bestowed on any performance by — — —

that I have heard. Here is what I wrote: She sang the airs of Donizetti with a voice of luscious beauty, and intonation of enchanting purity, great warmth, a surprising ease and spontaneity, exquisite taste and style. Here is an American girl ripe for the Metropolitan Opera House, if ever there was one. Indeed that famous institution harbors at present only two artists who can by their singing give a musical epicure as much unalloyed pleasure as Miss Gates did last night.

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LEOPOLD AUER AS A VIRTUOSO

Some Personal Recollections by Arthur M. Abell

The arrival on our shores of so great and dominating a musical personality as Leopold Auer, has naturally set the musical public agog, particularly the violin playing fraternity. One needs only to spend an evening with him at his hotel apartments, as I did recently, and to witness the steady stream of visitors, the many newspaper reporters who came to interview him, the great number of telegrams and special delivery letters, and to hear the incessant ringing of his telephone, to realize that New York was wide awake to the fact that it was harboring a man of unusual prominence in the musical world.

And yet the great mass of music lovers in America know of Leopold Auer chiefly through the brilliant achieve-

large hall of Philharmonie at Berlin. Auer had come over from Petrograd to give a special Tchaikowsky concert for the purpose of making known the works of his life-long friend, who had only passed away the previous year. At that time Tchaikowsky was just becoming known in Germany.

The program, which is indelibly impressed upon my memory, comprised the pathetic symphony, then quite new; the brilliant "Francesca da Rimini" fantasy, and between these two orchestra numbers, the violin concerto; so it was in the dual capacity of conductor and soloist that Auer appeared.

The performance of the symphony, which has since be-

force, with an authority and with a breadth and amplitude of style such as I since have found in no other violinist's interpretation of the work. The sonority of his tone, not only in cantabile, but also in rapid passage work, was particularly impressive. Technically his playing was flawless. Auer had had, to be sure, the unequalled advantage of having studied the work with Tchaikowsky himself (it is dedicated to Auer, as it is well known), and in going over it with the composer, he naturally imbibed some of those principles that were so dear to the heart of that greatest of Russian composers—the display of Slavic temperament in a way that had been hitherto unknown. No subsequent performance of the Tchaikowsky concerto—and I have heard it played by all the great violinists of the last two decades—has ever been able to efface the memory of that rendition of 1895.

Later I frequently had opportunities to hear Auer in other concertos, as the Mendelssohn, the Goldmark, the Spohr, and in many smaller works, in which his great versatility as a virtuoso and interpreter were manifested. But he had made a specialty of the Tchaikowsky concerto and he was undoubtedly at his best in that work.

Auer still occasionally appears in public as an ensemble player, but of course with his seventy-two years, he no longer pretends to lay claim to the virtuosity that was his in the middle of the nineties. As a performer Auer at that time had an interesting combination of the best qualities of the Joachim and the Wieniawski schools of playing. Auer studied for three years with Joachim during the sixties, but later, during his long friendship and frequent association with Wieniawski, he imbibed many of the principles that made the playing of that wonderful violinist world famous.

Wynne Pyle Honored by Dayton

A new honor has just been paid Wynne Pyle, the brilliant young American pianist, by her engagement for the Dayton, Ohio, orchestral course at their last concert of the season, on April 12, when they will offer the Russian Symphony Orchestra as their attraction. Miss Pyle, it will be remembered, opened the course at the beginning of the season as soloist with the Cincinnati Symphony Orchestra and created such a fine impression that she was immediately promised a re-engagement. It was not her expectation, however, that this re-engagement would come during the same season, and it is surely an eloquent tribute to Miss Pyle's success when she is engaged for the opening and closing of the four orchestral concerts given by this association in Dayton.

Edith Rubel Back in New York

Edith Rubel, violinist, and leader of the Edith Rubel Trio, returned last week from her visit to Colorado Springs. During her stay there she was soloist with the orchestra of the Colorado Springs Musical Club at the Burns Theatre, and also gave a private recital which was one of the leading affairs of the musical season in the Colorado resort.

The Edith Rubel Trio has a very busy spring ahead of it, with engagements within the next two weeks at Williamstown, Mass., New Haven, Rochester, New York, and to be followed by many others already booked. In fact, the trio has already a number of important bookings for next season, including appearances in St. Louis, Mo., Buffalo, Denver and Colorado Springs.

Unusual Tour for Zoellner Quartet

Present abnormal conditions are seriously interfering with the Zoellners' busy tour. They were scheduled for an appearance at the Indiana State University at Bloomington, on February 14, but fuel conditions dictated otherwise. The school authorities suddenly finding themselves short of coal, refused the necessary heat and light for the auditorium.

On the 15th, they were announced for a concert at Culver Military Academy, Ind. Failure to make connections, due to so many local trains having been found unnecessary in these war times, forced the temporary cancellation of that appearance also. Both dates, however, are to be filled later in the season.



ON TOP OF MOUNT BLANC.

As the huge rock in Professor Leopold Auer's garden in Holmenkollen, near Christiania, Norway, was nicknamed. (From right to left) Jascha Heifetz, Toscha Seidl, Professor Auer, Margarete Berson, Max Rosen and Jaroslav Siskovsky, of Cleveland, Ohio, who is now in the national army. Siskovsky, who is an enthusiastic amateur photographer, took the picture himself with the aid of a string.

PROFESSOR AUER AND A GROUP OF HIS PUPILS AT HOLMENKOLLEN.

Beside Professor Auer himself, the other standing figure is Wanda Stein, Professor Auer's "right hand man" and pianist, who appears with him in joint recitals. Seated between the trees is Toscha Seidl, and below from left to right are Max Rosen, Jascha Heifetz, Jaroslav Siskovsky and Margarete Berson. These pictures are published for the first time.

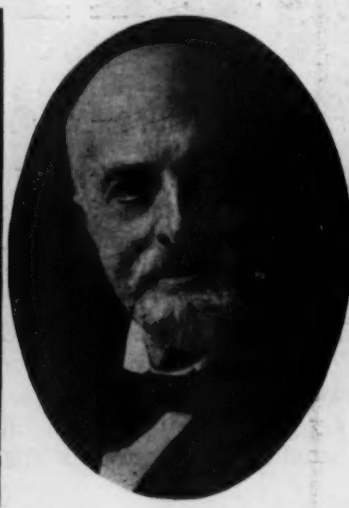
ments of his pupils. The musical world has long since come to look upon him as the instructor of a remarkable list of successful violin soloists; I need only to mention the names of Mischa Elman, Jascha Heifetz, Efrem Zimbalist, Max Rosen, Kathleen Parlow, Isolde Menges, Eddy Brown, Francis MacMillen, and last but by no means least, Toscha Seidl, the newcomer. I could also name many celebrated pupils of Auer with whose work I have long been familiar in Europe, but they are not known here.

How many people, however, in this country have recollections of Leopold Auer the virtuoso, as he played in his palmy days two and three decades ago? Probably few, as Auer, like Joachim, never toured America, and it is for this reason that I have decided to write down my recollections of Auer as a soloist, which date back for more than two decades. To be exact, it was just twenty-three years ago, or in February, 1895, that I first heard Auer play; he was then forty-nine years old, and in the full prime and vigor of his manhood. It was with the Berlin Philharmonic Orchestra, and the concert occurred in the

come one of the most popular numbers of symphonic programs the world over, was most impressive as conducted by Auer. The work at once found its way into the hearts of the public, with which it has ever remained a favorite. I also vividly recall Auer's brilliant, passionate reading of the "da Rimini" fantasy. It was as a soloist, however, that he created a veritable furor, and his magnificent performance of the violin concerto proved to be the clou of the evening.

That was by all odds the greatest rendition of the Tchaikowsky violin concerto that I ever heard, and it will ever stand out in my memory as one of the most impressive of my many European musical recollections which cover a period of twenty-seven and a half years, and include concerts by Anton Rubinstein, Joachim, Wilhelmj, and Sarasate, then in their prime, the Berlin debuts of Ysaye and Kreisler more than twenty years ago, and the notable achievement of Huberman, Vecsey, Elman, and Heifetz, as prodigies.

Auer played Tchaikowsky's concerto with a dominating



PROFESSOR LEOPOLD AUER AND THE PARTY WHICH ACCOMPANIED HIM TO AMERICA.

The two oval pictures are of Professor Auer and Wanda Stein, his artistic aid. At the left is Thelma Given, a young American girl who has been studying with Professor Auer for the last four or five years. She was born in Columbus, Ohio, but has lived most of her life in Chicago, which is now her home. Her musical education began at the Chicago Musical College, but when she heard Mischa Elman play for the first time, she immediately made up her mind to study with the teacher who had taught him, and went to Petrograd to join Professor Auer's class. Miss Given has made a number of public appearances in Russia and in the Scandinavian countries and her own country will have an opportunity this spring to judge of her abilities. The other portrait is that of Toscha Seidl, concerning whom an article appears on another page of this issue of the MUSICAL COURIER.

More Harold Bauer Conquests

How Leading Western Newspapers Characterize the Latest Phases of the Bauer Pianistic Art—

From Phoenix, Ariz.:

Harold Bauer's piano playing and interpretation differ from most pianists in that he avoids "tonal bombast," the eccentric and sentimentality. He is sane and reasonable in his desire to exploit all that is beautiful and good in music, and does not exact orchestral effects from an instrument which has its limits; still he causes the piano to "sing" and to sustain harmonies in an almost unbelievable manner. . . .

Come again, friend Bauer, and bring us the joy that only music masterfully rendered can bring, and cause us to forget the sordid world, in its upheaval, if only for an hour's time, for the musical lovers of Phoenix know a master when they meet him out here on the enchanted desert.

Portland (Ore.) Telegram, January 10, 1918:

Harold Bauer, master of the piano, last night showed that his greatness consisted in his beautiful simplicity. Not once did he yield to the temptation to become bizarre and give terrific exhibitions so much in vogue by those who have ambitions towards the mastery of the piano.

Salt Lake City Tribune, January 15, 1918:

Broad in understanding, scholarly in conception, poetic in interpretation, with dignity and poise utterly devoid of affectation, this is Harold Bauer, master pianist.



Washington, Ore., Spectator:

It is doubtful whether any musician today possesses more fully the pure and perfect sanity of genius than Harold Bauer. There is neither cold intellectualism nor temperamental emotion in his playing, but the easy grace and power of the restrained and understanding artist. . . .

Singing, ringing, vibrant qualities; notes scarcely more than breathed upon, yet rounded, perfect as a string of pearls; ethereal charm, commanding power and liquid grace—the music of Harold Bauer.

Portland Oregonian, January 10, 1918:

Piano playing is a religion with Harold Bauer, piano virtuoso. No Hindoo or Brahmin priest surely ever approached his sacred shrine with more quiet, heartfelt devotion than Bauer does when he sits down to play at a piano.

Bauer is a household word in all Portland homes where the inner beauty of art in music is loved. . . .

Last night Bauer returned to us in a splendid piano recital, and won cordial approval from the kindly disposed audience, among which were many of his friends and worshippers. Bauer hadn't been playing very long when it became evident that the Bauer of 1918 is a tone poet who deals in delicate tints and shadows, a poet who plays quietly and wins his artistic way to men's souls by the charming beauty of his keyboard work.

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Carnegie Hall, New York

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CONCERTS IN GREATER NEW YORK

TUESDAY, FEBRUARY 19

Levitzi, Macbeth and Pilzer

One of the best musical programs yet offered by the Humanitarian Cult was given on Tuesday evening, February 19, at Carnegie Hall. Mischa Levitzi, pianist; Florence Macbeth, soprano, and Maximilian Pilzer, violinist, were the soloists.

Mr. Levitzi opened the program with a group containing the Scarlatti sonata in one movement, Gluck-Brahms gavotte, Schubert-Liszt, "Hark, Hark, the Lark," and Schubert-Tausig "Marche Militaire," and concluded it with the Liszt etude de concert and rhapsody, No. 12.

The pianist was applauded vigorously and responded with encores. The excellency of Mr. Levitzi's pianism has been emphasized frequently in the *MUSICAL COURIER*. His delightfully musical touch, both in the soft and loud passages, his breadth in phrasing and fluent technique, together with his good taste in interpretation, made his numbers especially enjoyable.

Florence Macbeth was first heard in the "Caro Nome" aria from "Rigoletto" (Verdi). The spontaneous response of her listeners and the continuous applause testified to the fluent vocal technique and lovely voice of this singer, which showed to excellent advantage in the familiar aria "The Bird" (Fisk) and "Moonlight, Starlight" (Gilbert) were her other programmed numbers. As encores she gave the delightful "The Wind's in the South Today" (Scott) and "Annie Laurie." Added to her fine vocal gifts, Miss Macbeth has a winsome personality, which attracts her listeners even before she begins to sing.

Maximilian Pilzer played the Dvorak-Kreisler "Slavonic Dance," the Drigo-Auer valse and Wieniawski's "Souvenir de Moscow." "Schön Rosmarin" (Kreisler), his own berceuse and a Chopin waltz were added, and even then the audience did not readily cease its applause. Mr. Pilzer played with that splendid poise, beauty of tone and facile technique which stamp the master violinist. Dorothy Pilzer played sympathetic accompaniments.

Mana Zucca Compositions

Mana Zucca's novelette for violin, etude (Chopin) transcribed for violin and ballade and caprice for violin were played by Nicholas Garagusi, violinist, with the composer at the piano, at the Modern Music Society of New York musicale, Tuesday evening, February 19. Miss Zucca chose well in selecting Mr. Garagusi, who brought out with good tone the melodies of the Zucca works. The novelette, ballade and caprice are delightfully original and spontaneous musical numbers. All were splendidly received.

Mana Zucca's new children's songs, "In Youngster Land," were again heard to great advantage, when sung by little Constance Muriel Hope, at the concert of the Russian Trio, at the residence of Mrs. Julius Kayser, 18 East Seventy-first street, New York City, Sunday afternoon, February 17. They were enthusiastically received and four encores added.

New York Theatre Club

On Tuesday afternoon, February 19, at the Hotel Astor, New York, an enjoyable concert was provided for the meeting of the New York Theatre Club. Mrs. Noble McConnell was the chairman for the day, and great credit is due the president of the New York Mozart Society for the selection of the fine artists, Claire Lillian Peteler, soprano; Lester Bingley, baritone; Lucile Orrell, cellist, and Aurelio Giorni, pianist. In addition, as a surprise, there was a dainty little girl, Winifred Read, who captured her audience's heart with her song and dance, "Knitting."

Mr. Giorni, whose pianistic equipment is well known, especially to New York concert goers, was heard first in "Pensez un peu à Moi" (Henselt) and "Witches' Dance" (MacDowell), two interesting numbers, which were skillfully interpreted. He also played the G minor prelude (Rachmaninoff) and the eighth Hungarian rhapsody (Liszt). In these numbers Mr. Giorni's brilliant technique and fine, even tone were much in evidence.

Miss Orrell, who was announced as "one of the most

celebrated cellists of the day," lived up to her reputation. She gave considerable pleasure with her artistic interpretation of nocturne (Chopin), tarantelle (Popper), "Naughtiness" (MacDowell) and "Liebesfreud" (Kreisler). One of her encores was "Oriental" (Cui), which was given by request.

Miss Peteler, a young soprano who appeared last April on the same program with Enrico Caruso at the New York Mozart Club's concert, displayed a lovely, rich voice of great sympathy, in "My Heart is a Lute" (Woodman), "Passing By" (Purcell), and "Dawn," an effective number by Pearl Curran. As a closing number Miss Peteler sang the aria "Depuis le Jour," from "Louise."

Mr. Bingley is a baritone with a voice of wide range, of considerable clarity and rich timbre, which he used with intelligence. He was first heard in three songs by Huhn, German and MacFadyen. Then he announced that he would sing a new ballad that was not on the program, "With All My Heart and Soul," by Ernest R. Ball. The new song is another charming Ball ballad of appealing sentiment. The music is simple, yet it is a song that could be sung by any singer under the most exacting artistic conditions. After Mr. Bingley's successful rendition of "With All My Heart and Soul" the audience expressed its approval in hearty applause. As a concert number this new and most meritorious ballad should find much favor.

WEDNESDAY, FEBRUARY 20

New York Symphony

Walter Damrosch again gave evidence of his artistic reverence for a great literary and dramatic masterpiece by subjecting his music entirely to the service of Euripides when the drama of "Medea" was given in all its harrowing horror at Carnegie Hall last Wednesday afternoon, February 20, by Margaret Anglin and a company of players with the help of the New York Symphony Orchestra. Not for a moment did the orchestral and vocal numbers delay or disturb the stately march of the fateful drama. There was plenty of effective music in the shape of preludes and accompaniment to action, and the music so added had a powerful emotional value when heard in conjunction with the text. There were several songs for Mary Jordan and Rachael Morton Harris, but those songs were merely a musical setting of the original verses to be spoken by the chorus, such as may be found in as modern a play as Shakespeare's "King Henry V." The music that Walter Damrosch has written for "Medea" is as modern as his "Electra" music. It was pointed out in these columns that real Greek music of the period was impossible to obtain and would be wholly unsatisfactory if obtained. The music was as modern as the stage lighting on this occasion. The ancient Greek theatres, under the blue and open sky of the smiling landscape by the sea, knew nothing of darkness, spot lights and mechanical dawns. The play of "Medea" is not as pleasing as "Electra." It is too far removed from modern ideas of law, custom and religion, or non-religion. Medea herself was an untamed savage who was guided entirely by instinct and whose judgment never could make her fit in with the customs of the Greeks. Jason was not a bad man of particular note, according to the manners and laws of his remote age. He and Medea would not agree in New York State today, but they would get divorced. Jason went off to marry another girl and Medea burnt the other girl with magical fire. Then she proceeded to slay her two children by Jason. She cut off her nose, so to speak, to spite her face. She told sixteen women she was going in to knife her babies, and the women took stained glass attitudes, moaned and sang Damrosch while the mother went in and finished off her offspring. This was anciently awful but is modernly crude. The dramatic situation gave the composer fine scope and he made most effective use of his great orchestra.

The cast was as follows:

Medea, Daughter of Aetides, King of Colchis.....	Miss Anglin
Creon, Ruler of Corinth.....	Mitchell Harris
Jason, Chief of the Argonauts.....	Fred Eric
Aegeus, King of Athens.....	Benjamin Kauer
Messenger.....	Marc Leibel
Attendants, Soldiers, Followers, etc.....	

The scene is laid in Corinth. The New York Symphony Orchestra, Walter Damrosch, conductor; first soloist, Mary Jordan; second soloist, Rachel Morton Harris. Women of Corinth: Diantha Pattison, Elizabeth Lennox, Alice Martin, Ocy Shoff, Eleanor Hutchinson, Mabel Heineman, Rachel Morton Harris, Martha Barrie, Mrs. R. Brown, Solveig la Mard, Helen Levinson, Bathsheba Askwith, Esther M. Waterman, Mary Jordan.

Carnegie Hall, New York, was packed from top to bottom by an audience which followed Gilbert Murray's English version of Euripides' "Medea" with the closest attention. "Medea" was first performed about four and a half centuries before the Christian era.

Huss-Hartmann Matinee

For the benefit of the Dobbs Day Nursery, Mr. and Mrs. Henry Holden Huss and Arthur Hartmann, assisted by Charles W. Clark, gave a matinee at Aeolian Hall on Wednesday afternoon, February 20, before a large and exceptionally well disposed audience.

The program opened with the Huss sonata for violin and piano, op. 19, a work which has been played with the composer by Messrs. Ysaye and Spiering at various times. On this occasion Arthur Hartmann was the violinist, and with Mr. Huss' piano collaboration, gave a spirited, very musicianly, and generally appealing performance of the excellent composition, which shows a high measure of fancy and melodic charm and most skillful workmanship. The sonata is perhaps the best of the Huss output in the larger forms. Messrs. Ysaye and Spiering were in the audience and led the markedly enthusiastic applause.

Mrs. Huss sang groups of songs by Monro, Scarlatti, Weckerlin, Vidal, and Huss, of whom the last named composer scored most heavily in "The Happy Heart" (MS), "When I Was With My Dearie" (MS), and "After Sor-

row's Night." The Huss songs reveal a high degree of poetical conception, and Mrs. Huss emphasized their ingratiating content through her soulful and finely finished delivery.

Charles W. Clark sang Hartmann songs, of which he is an ardent disciple and frequent performer. The numbers were "A Ballade," "A Fragment," "Cherry Ripe" (published in the Educational Section of this issue of the *MUSICAL COURIER*) and "When I Walk With You." Hartmann is a frank melodist or a modern atmospheric writer, as his choice wills, and this versatility was displayed interestingly in the present group of lyrics. In the earnest, resourceful, and tonally attractive rendering of Mr. Clark, master of song singing, the Hartmann pieces scored decisively.

Hartmann appeared also as a soloist, giving six of his transcriptions, Vivaldi's "Largo," Tchaikovsky's "Humoresque," Gretschaninow's "Autumn Song," Poldini's "Poupée Valsante," Clie's "Mazurka," and MacDowell's "To a Humming Bird," and two original Hartmann morceaux, "Cradle Song" and "Souvenir." The Hartmann violin art is too familiar to need elucidation now. That player retains all his finesse in nuancing, all his refinement and lyricism in tone, all his exquisite technical adroitness, and his thorough musicianship. His playing as well as his creative work resulted in unstinted applause.

Mr. Huss' solo group on the piano consisted of "Prelude Appassionata," "From the Orient" (a manuscript intermezzo), "Sur le lac" (etude), "To the Night" (poem) and prelude, D major, op. 17. Ideas abound in all the Huss piano compositions and in their maker's vivid and colorful presentation, were received with demonstrative signs of favor.

Mozart Society; de Luca and Vicarino, Soloists

Again the grand ballroom of Hotel Astor, New York, was filled with a fashionable assemblage on Wednesday evening, February 20, to hear the second private concert of the New York Mozart Society, Mrs. Noble McConnell, president.

Giuseppe de Luca, baritone, of the Metropolitan Opera Company, was the announced soloist for the evening, and Regina Vicarino, soprano, was introduced as a "surprise" artist. The remaining numbers on the program were furnished by the orchestra and the Mozart Society Choral, Carl Hahn conductor.

The program opened with the overture, "Raymond" (Thomas) by the orchestra, directed by Mr. Hahn. An old Netherland hymn, "Battle Prayer," very suitable to the times, the first offering by the choral, was delivered with reverence and good tonal quality. Mr. de Luca furnished the third number, aria, "Se vuol ballare, Signor Contino" (Mozart). His appearance on the stage was a signal for an outburst of applause, which showed at once that the Metropolitan Opera baritone is already a concert favorite, and at the conclusion he must needs add encores. "Hymn to the Sun," a three part chorus for women's voices and orchestra (Mozart), with incidental soprano solo, sung by Florence I. Topp, was another very acceptable number by the chorus. Miss Topp has a voice of very delightful quality, and she sang with good style.

Part two first brought Mr. de Luca to the platform in a group of songs, with Mr. Bamboshek at the piano. These songs were "Amarilli" Caccini; "Phydile," Duparc; and "Jenny Kissed Me," Buzzi-Peccia. The beautiful legato singing, fine concert style, naturally held the intent interest of all, and called for encores at the conclusion. An old Breton song, "As I Rose on Sunday Morning," by the chorus, with organ and frequent chimes for accompaniment, was so well delivered by the choral under Mr. Hahn's direction that part of it was repeated. Mr. de Luca's final number stood next, the famous aria, "Largo al factotum" (Rossini) from the "Barber of Seville," with orchestral accompaniment. To those who are familiar with Mr. de Luca's lingual dexterity, fine breath control, and captivating delivery in opera, this number came as no surprise. It is scarcely necessary to add that it was most heartily received, and again Mr. de Luca must return to the platform and sing added numbers. One of the delightful features of Mr. de Luca's singing is his genial personality. He is one of the most popular artists who has appeared at these concerts where so many famous singers are continually appearing. Coleridge-Taylor's "Viking Song," sung with splendid verve by the chorus to the orchestral accompaniment, was the final choral number. Mr. Hahn has the voices well under control, and there was very good concerted singing on this occasion.

Mme. Vicarino was heard twice on the program. She sang the aria from "Hamlet" (Thomas), "Voce di Prima Vera" (Strauss), "Caro Nome" from "Rigoletto" (Verdi), "The Year's at the Spring" (Beach) and other attractive numbers for coloratura soprano. Her singing brought forth spontaneous bursts of handclapping, which showed that the "surprise" was an immediate success. The wonderful flexibility, wide range, and pure intonation of the singer called forth extravagant praise from members of the audience. Mme. Vicarino has been known in opera throughout Europe, and also her singing has aroused great admiration in America. The "surprise" lay in the fact that she was unprogrammed.

She likewise would receive a cordial welcome were she to appear again before the members of this club. "Semper Fidelis," Sousa; by the orchestra, finished the formal program.

Mr. and Mrs. Paul de Cardo were seen in exhibition dancing immediately after. General dancing followed, for which Orlando and his orchestra furnished the music.

For the April concert, Enrico Caruso is again to be soloist.

THURSDAY, FEBRUARY 21

Haarlem Philharmonic; Fischer and Donahue

Adelaide Fischer, soprano (H. Federlein at the piano), and Lester Donahue, pianist, furnished a very delightful program for the fourth musicale this season of the Haarlem Philharmonic Society, on Thursday morning, February 21, at the Waldorf-Astoria.

Miss Fischer, in splendid voice, sang with excellent effect several Russian songs—"Little Star So Bright,"

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Moussorgsky; "Oxana's Song," Rimsky-Korsakoff; "Cradle Song," Gretchaninoff, and "The Three Cavaliers," Dorgomyzhsky-Shindler. The "Jewel Song," from "Faust," "Il était un oiseau gris," Monsigny; "Tes Yeux," Rabey; "The Rose," Rihm; "The Cock Shall Crow," Carpenter, and "The Letter," Federlein, were her rendering numbers, to which she added encores. Miss Fischer is the lucky possessor of a flexible coloratura soprano of smooth, limpid quality. She is a young singer, who has already a wide following.

Lester Donahue also is a favorite in musical circles. He possesses a singularly sweet touch, and a poetical interpretative ability. His playing is clean cut and smoothly flowing. He performed a MacDowell scherzo and the Chopin berceuse and polonaise A flat as an opening group. The berceuse was an exquisite gem. Carpenter's "Polonaise Americaine," Dnbussy's "Soirée dans Grenade" and "Minstrels," Liszt's "Dance of the Gnomes" and eighth rhapsodie made up his concluding group.

For the April musicale, Marcella Craft, soprano; Thomas Chalmers, baritone of the Metropolitan Opera Company, and Willem Willeke, cellist, are to furnish the program.

Philharmonic Orchestra; Hofmann, Soloist

The orchestral numbers of the concert of the Philharmonic Society at Carnegie Hall, Thursday evening, February 21 (repeated the following afternoon), were Beethoven's overture "Coriolanus," the Brahms fourth symphony, César Franck's symphonic poem "Les Eolides" (played for the first time at these concerts) and the Dvorák "Carneval" overture. Mr. Stransky's readings of all except the Franck work are well known here and require no fresh notice. "Les Eolides" was well played and proved a bright, graceful, effective number, much less austere than most of Franck's works. One wondered why it had never been done before.

Josef Hofmann, the soloist, chose the Schumann A minor concerto. Mr. Hofmann is altogether too fine a pianist ever to play anything badly, but he was hardly at his best Thursday evening. There was indeed a great deal to admire in his work, but the performance on the whole did not exhibit that splendid ability in tonal coloring which is so generally characteristic of his playing.

Sigismond Stojowski

Sigismond Stojowski, the eminent Polish pianist, gave an all-Polish program consisting of numbers by Paderewski, Moniusko-Melcer, Moszkowski, Szymanowski, Zelenki, Chopin and two numbers by himself: "The Polish Idyls" and "Thème Cracovien Varié."

Mr. Stojowski was received by a good sized house, whose appreciation of the artist's pianistic capabilities was heartily demonstrated. It is sufficient to say that his playing gave a pleasure that would warrant more frequent appearances.

Verbrugghen Conducts Beethoven Program

It seemed as if every musician of prominence in New York was to be seen in the audience at the concert which Henri Verbrugghen gave at Carnegie Hall on Thursday afternoon, February 21, directing the Russian Symphony orchestra (by courtesy of Modest Altschuler, who listened from a box), in a program made up of Beethoven works, the "Leonore" overture, number three, and the third and fifth symphonies. Among the conductors present to hear the work of their colleague, who had come all the way from Australia, were Walter Damrosch, of the New York Symphony, Nikolai Sokoloff, of the San Francisco Philharmonic, Theodore Spiering, who led the New York Philharmonic for a while, and Victor Herbert, who had just come back from his successful term with the Cincinnati Symphony. Ysaye and Kreisler were in adjoining boxes and singers and players of all ranks made up a great portion of the audience, which was distinctly a professional one.

Mr. Verbrugghen began with "The Star Spangled Banner" and even in that it was plain to see that he was no youngling at the conductor's desk. Be it said at once that his work throughout the afternoon was of the very first class and justified thoroughly the reputation which had preceded him here as a student and conductor of Beethoven.

He is a master of the technic of conducting. His gestures are firm and decisive. There is no doubt as to what his beat means; and there is no doubt as to the accents he wants. When the music calls for exaggeration of movement, he does not hesitate to use broad, sweeping strokes; but there is no playing to the galleries. Every movement is designed to convey something definite to his players—and it does. He has an eloquent left hand, which he uses very independently, perhaps more so than any other conductor whom the writer has seen. It is employed with very definite purpose, too, signaling to individual soloists or groups accents or phrases that are of momentary importance.

As might be expected from a conductor whose technic is as described, Mr. Verbrugghen's strong suit is the securing and retention of a correct balance of the orchestral parts. In this direction he achieved some astonishing results, excelling anything which has been heard in New York for a long time, notwithstanding the fact that he had only four rehearsals with an orchestra entirely strange to him. In obtaining these effects he was of course aided very much by his own mechanical alterations in the Beethoven scores. For instance, the addition of some second violins to the firsts, in a passage for the firsts which requires to be brought out especially in order to balance the wood or brass; mechanical assistance in a crescendo by the gradual doubling of instruments; correct balance in soft passages by the cutting out of part of the string body; and various other legitimate devices which alter not a single note in the Beethoven score, but simply aid in obtaining the effects desired by him, effects which were to be heard without these devices in Beethoven's time, owing to the different dynamic value of instruments in those days. There were passages even in the very familiar works, which Mr. Verbrugghen purposely selected

for his program, which sounded quite new and changed, owing to the splendid effects and balance.

In his interpretation of the standard compositions, Mr. Verbrugghen's purpose was the very same which impelled him to seek for and attain the correct balance of parts. He attempted only to give a reading which would be true to the spirit of Beethoven, and in this he succeeded every moment of the afternoon. Anybody who was looking for freakish or strongly personal interpretations was disappointed, and very rightly so. His tempi impressed one throughout as authentic. The phrasings were evidently carefully thought out in advance, and as carefully rehearsed. Particularly noticeable was the splendid bowing of the violins. Mr. Verbrugghen himself is a violin soloist of the first rank, and understands that part of the work thoroughly and marks his bowing carefully into the scores. He obtained some beautiful play of light and shade from the woodwinds, and the brass, too, was controlled in a masterly manner. If one wished to pick out certain instances, the lovely and correct playing of the horns in the extremely difficult passage in the scherzo of the third; the poetical treatment of the whole of the funeral march, the lovely handling of the coda of the slow movement of the fifth; and the triumphal exposition of the final movement in that same symphony might be mentioned.

Mr. Verbrugghen's success was equal to his deserts. He was compelled to bow repeatedly after each number and movement, and at the end was called back a dozen or more times. It was indeed a convincing demonstration of orchestral conducting of the very first rank. The Anglo-Belgian leader must be placed among the very foremost of his profession today.

FRIDAY, FEBRUARY 22

Jacques Thibaud, Violinist

Jacques Thibaud is one of those rare artists who can play in a hall as large as the Aeolian and yet impart to his playing all the charm of nuance and color which is generally to be attained only under conditions of much more intimacy. Friday afternoon, February 22, he began his program with the Nachez arrangement of the Vivaldi concerto in A minor, followed with the Lalo "Symphonie Espagnole" and later played a scherzo by Marsick, at one time his master, an "Étude Saltarello" of Wieniawski, the familiar "Rondo Capriccioso" of Saint-Saëns, Schumann's "Fantasie," and two Vieuxtemps compositions.

Mr. Thibaud's art is many sided. He is as much at home in the classic lines of the Vivaldi concerto, which was done with organ accompaniment, as in the capricious and splendid Lalo symphony, which he played with warmth, color and a delightful rhythmic piquancy which brought him tremendous applause. In fact, it is trite to repeat once more that there is nothing in violin playing which cannot be had from Mr. Thibaud; and one great point in his favor—something, in fact, almost exclusively his—is that in the execution of the "trick" pieces it is always the musical side and never the technical difficulty which is emphasized. Nothing is less pleasant than to be made conscious by a violinist of the physical effort with which he accomplishes some technical feat; but Mr. Thibaud, with true French suavity and grace in his playing as in his delightful platform manner, never gives a suggestion of effort. It is a pleasure, too, to listen to the musicianship displayed in such a work as the Schumann fantasia, which was superbly performed with marked depth of feeling.

Mr. Thibaud has won for himself in New York a regular clientele which never fails to hear him. It filled the hall Friday afternoon, notwithstanding exceedingly bad weather and the great parade of Camp Upton soldiers without, and there were enthusiastic demonstrations of approval throughout the program. Nikolai Scheer was a most accomplished second at the piano.

Union Symphony Orchestra

With such excellent soloists as Marie Rappold, Morgan Kingston, both of the Metropolitan Opera Company, and Lucile Collette, violinist, it seems a pity that so few people attended the Aeolian Hall concert on Friday evening, February 22. The poor attendance was no doubt due to poor advertising.

Mr. Kingston gave considerable pleasure with his artistic rendition of "Pleading" (Elgar), "Parted" (Tosti) and "For You Alone" (Geehl) for his first group. He was in fine voice and brought great beauty of tone and unlimited feeling into his singing. He was obliged to give an encore,

so warm was the applause. Later he gave a superb rendition of the "Flower Song" from "Carmen."

Mme. Rappold, looking most attractive in a blue velvet gown, sang the "Jewel Song" from "Faust." Her voice was rich and clear and her singing created the usual favorable impression. Mme. Rappold also sang songs by Gilbert, Rachmaninoff and dell'Acqua.

As a closing number Mme. Rappold and Mr. Kingston sang the duet from the third act of "Aida," with the orchestra.

Miss Collette played numbers by Mendelssohn, Schwebel and Pugnani-Kreisler. The orchestra gave numbers by Tchaikowsky, Wolf-Ferrari, Ponchielli, Rossini and Berlioz.

SATURDAY, FEBRUARY 23

The Letz Quartet

The Letz Quartet gave its second subscription recital at Aeolian Hall on Saturday afternoon, February 23, the program including the Mozart quartet, No. 8, in D major, the very long Beethoven quartet, E flat major, op. 127, and the Dvorák "American" quartet, op. 96. There was a rhythmic and dynamic perfection in the playing of the four men, Hans Letz and Sandor Harmati, violins, Edward Kreiner, viola, and Gerald Maas, cello, which is truly astonishing in an organization in its first season and which

(Continued on page 25.)

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For A National Conservatory of Music and Art

There is a movement on foot for the establishment of a National Conservatory of Music and Art, to be supported by the Government. The MUSICAL COURIER is in receipt of a letter from Jacob Hayman, who is interested in the success of this venture. Mr. Hayman advocates the signing of a petition to be presented in Congress for the establishment of such an institution, and very rightly declares that it is a case which requires the full support of every musician and music lover in this country.

Mr. Hayman, who is giving much thought and effort to the work, desires volunteers in every State to co-operate with him in the mass of detail involved. Those who feel able should get into communication with Mr. Hayman at once. His address is 154 Nassau street, New York.

All who did not sign the original petition to Congress are urged to sign the form herewith appended, and to send the same to the MUSICAL COURIER, 437 Fifth avenue, New York, whence it will be forwarded to the House of Representatives, Washington, D. C.

We, the undersigned, respectfully petition Congress to pass the bill for establishing a National Conservatory of Music and Art supported by the Government.

Name

Address

City

BASIL RUYSDAEL REVEALS THE "SECRET" OF SUCCESSFUL SINGING

**Metropolitan Basso Says Undiscouraged Ambition and Perseverance
Bring Success—Discusses the Importance of Learning Songs and Roles
by Heart and Then Singing Them in Correct Tempo—Singer
Advises Young Aspirants to Develop the Habit of Depending
Upon Themselves and Not Look to the Conductor
or Fellow-Artist for a Cue**

Basil Ruysdael, the American basso of the Metropolitan Opera Company, recently discussed with a *MUSICAL COURIER* representative many points that should be of vital interest to all young singers. Mr. Ruysdael's years of experience in the opera houses of Europe and for the last eight years at the excellent New York institution, have served to solve many problems, not only for himself but for others, who have profited by the singer's advice.

"How few students of singing," he began, "realize the importance of learning accurately and by heart even the exercises and solfeggios used by teachers before actually singing them. The mental processes are so involved and intimately related that the slightest embarrassment or strain upon one set induces tension and uncertain action in the others. The effort of reading a song or role is reflected in the voice."

Complete Mastery of Parts Removes Vocal Difficulties

"The phrase one often hears used by experienced opera singers, 'It will go all right as soon as I get it in my voice,' simply means that complete mastery of



BASIL RUYSDAEL,
Basso of the Metropolitan Opera Company.

the part will remove the vocal difficulties to an astonishing degree. The sense of tessitura vanishes after a role has been sung a few times.

"Another kind of trouble is found in the student who does not know the value of singing his songs and roles in absolutely correct tempo and with every note given its exact value, the reason of which is obvious. He is fighting the accompaniment constantly. In the little opera houses of Europe where we all get our first routine, the expression 'swimming' is used, and means knowing a part well enough to average up the phrases and keep within fair reach of the orchestra. The singer who stays long in these theatres will never know his parts very well, unless he is lucky enough to find a really conscientious director, of which there are few enough in such places.

Learned Hagen in Eight Days

"In my case I started with a man named Borchart in a little opera house at Tepitz, in Bohemia. Borchart was a musical prodigy, a great friend of Cosima Wagner's and an energetic and enthusiastic worker. He was inflexible as to the music being learned correctly, and, as we were pretty short handed, we performed miracles in the way of quick memorizing. I remember well the agony of learning Hagen in 'Götterdämmerung' in eight days, a task which would wreck my reason if I attempted it now.

"At one time a friend of mine was having a dismal time with her voice and I undertook to help her out if possible. The first thing we did was to learn one song accurately and with no regard for expression whatever, the third day that song was the easiest thing to sing you ever heard, for all the vocal difficulties had vanished and, most wonderful of all, the song had a meaning and expression that had been hidden completely in the maze of interpretation given it before. Of all the young Amer-

ican singers whom I have heard at the Metropolitan in the past eight years only those who could quickly and accurately learn the parts assigned, made any measure of success.

A Habit That Must Be Cultivated from the Start

"It is a habit to painstakingly give each note its value in the measure and one which must be cultivated at the start. The mechanics of the thing consist of counting not only the measure sung, but in the case of closely occurring cues the intervening measures. This is especially necessary in ensembles and is gradually supplanted in the mind of a person who is musical to some degree by the sound of the orchestra, but becomes mechanical after a few repetitions. The habit of depending on another singer for accurate cues is a bad one. He may make a mistake and then what happens is deplorable. The singer who is trained in German houses becomes dependent on the conductor for his cue, and certainly there is no more reason for the man in the chair not to give it than there would be for his omitting the tympan or the cello. The Italian method lies in the prompter, who is most skilled at the game, and is much more of a personage than the German incumbent. The line of vision to the conductor is more natural to the audience than looking down into the prompt box, but one who really knows his part is little dependent on either.

"Only one instance of a singer without routine 'making good' at the Metropolitan is in my mind, and his success was more a success of necessity than genius. In other words, he was sure of his parts and had a flexible, not too brilliant voice, which could be depended on. And that more than any other one quality is the valued requisite, for the artist who causes change of opera is not regarded with much favor by the director of a large and complicated repertoire.

"Some one said there were about 140,000 students of singing in the United States and I suppose most of them have the Metropolitan Opera House as the ultimate goal. If not, at least the comic opera stage or concert field. At the present writing there are about five American singers doing first roles and perhaps as many more doing lesser parts which is one hundred and fortieth of one per cent. of the students enrolled.

The Average Pupil's Idea of Singing

"The average pupil has the idea that the teacher will give the secret of the singing 'trick' and all one has to do is to faithfully follow instructions and some fine day he will suddenly find singing the 'easiest thing in the world.' Nothing is farther from what actually happens. He studies with Mr. Breath Control or Miss Nasal Resonance and wanders from studio to studio hunting for the 'secret,' which mysteriously evades him at every turn. Finally if

the voice is young and of good quality he gets a position in some comic opera company or a chance to do small parts in a more pretentious organization and waits for the big chance.

"Now, no one would expect to become a finished acrobat or juggler by taking two or three lessons a week and practising in a desultory fashion for a year. Singing requires just as much co-ordination and ten times the intelligence! Undiscouraged ambition and perseverance, under intelligent instruction, is the 'secret,' and there is no trick or twist to offset it."

"What do you think about concert work for operatic artists?" the writer asked.

"For me personally," he replied, "I don't relish it after a hard season at the opera house. I much prefer spending my summer months out in the open."

Mr. Ruysdael not only looks the part of an all around athlete, but he is one. Inasmuch as he lives just around the corner from the New York Athletic Club, he said that the afternoons he is not called for rehearsals he spends at the club wrestling.

Fond of Wrestling

"Wrestling?" was the surprised exclamation.

"Yes," he replied. "It is the greatest exercise in the world. Although I admit it is very strenuous, just the same it is the thing to keep in good physical shape. The peculiar feature about wrestling is one never knows the game thoroughly. For example, if you start at sixteen, when you reach sixty, if you remain active that long, you are only beginning to know some of the points of the game."

"How are you on other sports? Golf and tennis, for instance?"

Spends Vacation in Wisconsin

"I like tennis immensely, but golf is an old man's game. Football? Well, I guess! I have a shoulder that has never been the same since the good old Cornell College days! I always look forward to the summer months, because I go off to my lovely bungalow on Eagle Bay in North Wisconsin. There we spend most of the time horseback riding, motoring in my Buick or making trips over the lakes in a fine little speed boat."

The visitor was then shown some interesting snapshots taken last summer and, considering the fine times that the snaps evidenced, it is not surprising that the basso gives up all concert engagements for the beautiful country of the Wisconsin region.

"A summer of rest," said Mr. Ruysdael, "makes me take my work up again in the fall with renewed life. A good many artists, however, prefer to make concert tours, and I should think that they would be tired out when the new season begins. Still, perhaps, that is strongly a question of the individual's constitution. Then, too, any time that I don't know what to do with I devote to my scenario writing. I find that sort of literary work most absorbing, and there is also a big field there."

Mme. Bridewell on Tour

Carrie Bridewell, contralto, formerly of the Metropolitan Opera Company, is meeting with her accustomed success on a tour which includes a number of cities in New York State. On February 8 she appeared in Albany, her numbers including operatic arias and songs in English, these last being especially enjoyed by her audience. Music lovers of Malone, N. Y., were equally delighted with her splendid voice and consummate art when she sang for them on Tuesday, February 12. Mme. Bridewell is a general favorite with metropolitan musicians and her popularity in other New York cities is to be presupposed.

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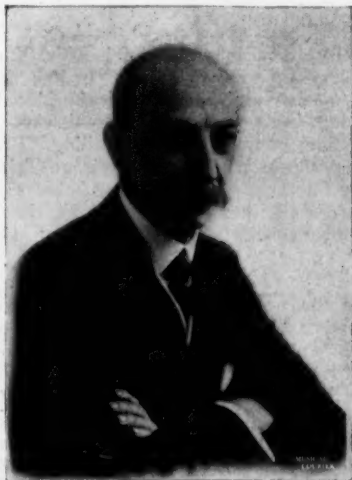
NEWARK FESTIVAL FORERUNNERS

Conductor C. Mortimer Wiske Offers Much of Interest at Fourth Annual Event

Newark, N. J., February 21, 1918.

Newark music lovers who are interested in the welfare of the annual music festival—and that means every musician and person endowed with civic pride—read with delight an article which appeared in the New York Evening Post recently. Probably no better indication of the widespread interest this annual event is involving could be given than this item in this metropolitan paper. As every Newarker knows the event will take place on April 30 and May 1 and 2. Geraldine Farrar, soprano; Giovanni Martinelli, tenor; Cecil Arden, contralto; Clarence Whitehill, baritone, all of the Metropolitan Opera Company; Namara, soprano; Margaret Abbott, contralto; Theo Karle, tenor; Arthur Middleton, baritone; Lucy Gates, soprano; Gretchen Morris, dramatic soprano, and William Tucker, bass, are the soloists engaged, and with such a fine array, music lovers are certain to receive a splendid treat. There will be the festival chorus of nearly a thousand voices and a large orchestra. Conductor C. Mortimer Wiske promises excellent choral numbers, among the works to be given being Rossini's "Stabat Mater" and Massenet's "Eve."

The credit for this annual event and for the success which has attended former festivals is due to the energy and personal efforts of Mr. Wiske, who, notwithstanding many discouragements, personally brought this class of music to Newark. And the benefit derived has not only been enjoyed by Newark and its immediate environs, but has covered a wide territory in the State of New Jersey, and has even spread beyond its boundaries to other states. It has brought an ever increasing demand for the best in music, which necessarily brings about greater activity in



C. MORTIMER WISKE.
Conductor of the music festivals held annually in Newark, N. J., to whose personal efforts is due in the main the credit for the success of these events.

any community. The success of these festivals is due directly and solely to Mr. Wiske's efforts, for this indefatigable leader has not only given of his strength to the limit of his ability in the rehearsing of the chorus and conducting of the concerts, but he has been equally generous in the amount of attention and labor he has given to the minute details, so trivial in themselves but of infinite value in the success of the undertaking.

A Reception to Henri Verbrugghen

On Sunday afternoon, February 24, the Brooklyn Music School Settlement gave a reception in honor of Henri Verbrugghen, the distinguished conductor, who is in America on a vacation from his duties as director of the State Conservatorium of Music of New South Wales, at Sydney. Kendall Mussey, director of the school, and Alice L. Morse, chairman of the board of directors of the settlement, received with Mr. Verbrugghen. Tea was served, Mrs. Arthur W. Dennen and Mrs. Thomas L. Leeming presiding at the tables. The students of the school presented a short musical program, which included a number by the students' orchestra under John K. Roosa; some shorter pieces of Schubert, capitolly played by Mary Baron; songs by Rosalia Clollery; and the Wieniawski "Polonaise," brilliantly performed by a young violinist, Bernard Kugel, a pupil of the school for whom unusual things are predicted. Among the well known persons present were Yvonne de Tréville, Mrs. Charles J. McDermott and Benjamin Prince, one of the directors of the school. On Easter Sunday there will be a reception at the school in honor of Percy Grainger.

New Easter Songs by John Prindle Scott

Three new songs from the pen of a foremost American writer of sacred music, John Prindle Scott, have just been published. These are "Ride On! Ride On!" for Palm Sunday; "Angels, Roll the Rock Away," for Easter, and "He Maketh Wars to Cease, a very timely song for general use. Other new sacred songs by the same composer are "God of Our Fathers" and "Jerusalem, the Golden."

Two artists who recently have been added to the long list of famous artists who use Mr. Scott's songs very frequently are Lila Robeson, contralto of the Metropolitan Opera Company, and Warren Proctor, tenor of the Chicago Opera Association.

MAUDE FAY TO SING IN NEW YORK

On Sunday evening, March 3, Maude Fay will appear at Carnegie Hall, New York, in a song recital which promises to be unusually interesting. Miss Fay came to this country after several years of strenuous work in many German cities, particularly in Munich where she has been a great favorite. Her singing for so long a time the German operas in the style dear to German ears, had somewhat impaired her voice, which is one of great natural beauty. For this reason and because of physical indisposition, Miss Fay has not been able to do full justice to her artistic standing in the two or three appearances she has so far made in New York, and the coming event should be justly considered as her first appearance before the music lovers of the metropolis.

Those who have ever had the privilege of listening to Miss Fay's beautiful voice and splendid art as a singer of Mozart at the Mozart Festivals which were held in Munich annually before the war, will realize readily that she was laboring under a handicap in her appearances in this country.

Her program includes songs of various ages, styles and languages, in addition to the aria, "Dove Sono," from Mozart's "Nozze di Figaro." She was to have sung the "Eccomi in lieta veta," from "Romeo and Juliet," but because the role of the Countess has been one of her best achievements abroad, she decided in favor of the Mozart number. Her other numbers will be "Begl' occhi" and "Ch'io mai vi possa" from "Siroe" (Handel), "Lasciatemi morire" (Monteverde), "Posate, dormite" (cantata la serenata) (Bassani), "Air de Momus" from "Le Delf de Phoebe" (Bach), "Le Colibri" (Chausson), "Chanson Norvegienne" (Fourdrain), "Deception" (Tchaikowsky), "Die Rose" (Spohr), "Traume" (Wagner), "Flow Gently, Sweet Afton" (Old English), and "Spring" (Lane Wilson). Francis Moore will be at the piano.



© Mishkin.

MAUDE FAY,
Soprano.

Miller Vocal Art Science Recital

There were two features of special prominence to attract the interest of the large audience that gathered for the song recital by Miller Vocal Art Science students of Adelaide Gescheidt, that well equipped and successful teacher, Wednesday evening, February 20, at the residence of Dr. Frank E. Miller. One was the exhaustive and impressive lecture of Dr. Miller, founder of the science that has produced such good results in developing the vocal capacity of earnest students. This was particularly rich in material for consideration and study. The other was the musicianship of Reinhold Herman, manifesting itself in his admirable accompaniments, and in twelve vocal numbers out of twenty-five, sung by the Philphonia Ladies' Chorus, and by the artist-pupils. Versatility and wide range of vision were demonstrated in this test of one composer's works, and hearty applause was given him and the singers respectively performing them.

Of the individual artist-pupils who participated, very little can be said except praise. Miss Gescheidt has developed the powers of each one remarkably, and it is interesting to the reviewer to note progress since first they appeared at the recitals in Dr. Miller's house. Frances Miller was a charming figure, and her singing of three songs, no less so. Other soprano numbers were contributed by Hertha Harmon, a wideawake and emotional singer, in five solos and a duet with Frederick Patton, baritone, and Violet Dalziel, with her mellow and sweet voice, so delightfully exhibited in three difficult pieces; clearness of diction and intelligence are among her many vocal assets. Alfredo Kaufman, bass, with his sonorous voice presented two operatic numbers, and a song by Mr. Herman, delighting every one with his skill, while Frederick Patton showed art and musical depth in a group of modern numbers.

Franklin Karples, tenor, sang songs by Herman, Bohm and Speaks, with rich voice and distinct enunciation, and won admiration. It is only necessary to add that the singing of the twelve ladies comprising the chorus was very enjoyable, to complete the record of another of Dr. Miller's highly interesting recitals.

Benno Scherek was the accompanist for some of the numbers.

Gunster's Philadelphia Success

Frederick Gunster, the tenor, delighted the Philadelphia Matinee Musical Club, according to the Philadelphia Record, at the concert of the association on February 20 in the Bellevue-Stratford Hotel. The Record praises the singer's splendid conception, clarity of enunciation and phrasing, all of which gave his interpretations charm. The Record says: "His voice is of ingratiating quality, and he has such art that he is at all times wonderfully appealing." Harriet Ware-Krumbhaar, the composer, was present and accompanied Mr. Gunster in her own "Mammy's Song," which had to be repeated. The tenor also gave one of his own compositions, "Waitin'."

Matzenauer to Sing Four Times at Cincinnati

From the offices of Haensel & Jones comes the news that Margaret Matzenauer is engaged for the Cincinnati Music Festival, which takes place on May 7 to 11 inclusive, for four successive appearances, as follows: Wednesday evening, May 8, in Bach's "St. Matthew Passion"; Thursday afternoon, May 9, as soloist at artists' matinee; Friday evening, May 10, in first performance of "Pilgrim's Progress," by Edgar Stillman Kelley; Saturday evening, May 11, in Rossini's "Stabat Mater."

ADELAIDE FISCHER



"Vociferous applause that amounted to almost a demonstration" followed Miss Fischer's singing of "Depuis le Jour" and "Hiawatha's Departure" with the NEW YORK PHILHARMONIC ORCHESTRA in Middletown, Conn., February 15th, according to the local press.

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THE MUSICAL COURIER EXTRA

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Revivals like "Puritani" and "Prophet," and premieres like "Le Sauteriot" and "Isabeau," serve to show that the old often is better than the new in music.

A new patriotic work by George W. Chadwick, entitled "Land of Our Hearts," published by the Boston Music Company, will have its first production at the Norfolk (Conn.) Festival in June.

At the March 8 and 9 concerts of the Cincinnati Orchestra the guest conductor will be Ossip Gabrilowitsch, who is to conduct Brahms' second symphony as his main number. Rudolph Ganz will be the soloist, in Liszt's A major concerto.

Amelita Galli-Curci, it is learned, will appear in three new roles each season with the Chicago Opera Association. Two of the operas for the season of 1918-19 are already selected, "Linda di Chamounix," by Donizetti, and Flotow's "Marta."

Tito Schipa, the young Italian lyric tenor, so rumor says, has been engaged by the Chicago Opera Association and will sing with that organization the entire season of 1918-19. Schipa is, without question, one of the best of the younger Italian tenors.

Adelina Patti celebrated her seventy-fifth birthday very recently at Craig-Y-Nos, her castle in Wales. She was born February 10, 1843, at Madrid, Spain, but spent most of her childhood in America, at ten years of age making a concert tour with Ole Bull. Her "Lucia" debut at the New York Academy of Music was on November 24, 1859.

The one fact emerging from the Crimi-Campanini controversy, is that the young Italian tenor will not be a member of the Chicago Opera Association next season. Whether he will go to sing in Spain—as some say—whether he has been engaged for the last half of the season at the Metropolitan Opera House—as others say—or whether a concert tour already booked for the

spring of 1919 (!) prevented him from singing with Campanini at that time—as Crimi himself says—remains to be proved. But Chicago will look for him in vain next season.

Henri Verbrugghen, at his concert of Beethoven orchestral compositions in Carnegie Hall last week, demonstrated beyond the shadow of a doubt that his reputation as a student and conductor of Beethoven's orchestral compositions is very rightly founded. Mr. Verbrugghen's work showed him to be a conductor of the first rank. He would indeed be a very welcome addition to the symphonic conductors now active in this country.

One reads in the Musical Leader about a recent Tosca performance at the Metropolitan: "Another feature not to be overlooked was the beauty of Sophie Braslau's voice, as she sang behind the scenes the solo in the opening of the last act." And still another feature not to be overlooked was that Sophie Braslau did not sing the solo in question, which was delivered by Cecil Arden, although the program did not say so. The mistake is excusable owing to the invisibility of the performer.

Through London Musical News it is learned that, "although pronounced unfit for further active service because of a wound, the French singing actor, Maurice Renaud, has received his discharge from the army. M. Renaud, although over fifty at the time and consequently no longer subject to military service, enlisted as a private soon after the outbreak of the war. Fortunately the wound that was the cause of his being retired from the army will not prevent him from continuing his stage career."

A stupid attempt on the part of stupid persons, to blackmail Harold Bauer out of \$2,000 by threatening to expose him as the instigator of the incendiary fire at Port Newark recently, was frustrated by the quick wit and resourcefulness of Mrs. Bauer. (Mr. Bauer was on tour at the time.) The culprit turned out to be an employee in the hotel at which Mr. and Mrs. Bauer are living here. The celebrated pianist was born in England, is an English citizen and a staunch and patriotic ally.

The public schools of the United States are under State and municipal control and not under Federal jurisdiction. It is time that the local authorities in control of music at the public schools, assemble in national convention and attempt to settle on standard methods, policies, and credit systems. No one who is not a practical public school music teacher or supervisor, understands even the rudimentary requirements of that branch of pedagogy. Let the public school music officials evolve a plan for national co-operation and national standardization. They are fully competent to undertake the work.

The Boston Transcript viewed with amusement the "provinciality of the newspapers of New York with the arts," in regard to the Galli-Curci appearance here. "Hardly one observer," continues the Transcript, "much less the future chronicler, say of 1988, might infer from these vociferations around the parish pump that the singer was not without reputation in Spain, in Italy, and elsewhere; that through two seasons of opera in Chicago—no mean city in such things—the experts and the laymen of song have 'recognized' Mme. Galli-Curci and heaped her with plaudits; that East and West, save only in New York, she has been known for what she is in many a concert room before audiences neither unpractised nor indiscriminating."

The thirty-second annual convention of the Ohio Music Teacher's Association will be held in Cincinnati, June 25-28, 1918. The plans are well along at this time, and there is every indication that the meeting will be a rousing success. At a luncheon given last week by Bertha Baur, of the Cincinnati Conservatory, at the Gibson Hotel in Cincinnati, twenty-seven of the representative women of the city were present, and they formed themselves into an advisory board to make certain of the success of this first convention of teachers in Ohio, which will present only native American works. Already there is a new cantata accepted, a great chorus of school children has been planned, and numbers of instrumental and orchestral works are at hand from which to make interesting selections. An opera

evening also is projected, which will be possible if the co-operation of the Cincinnati Orchestra can be obtained. The preliminary announcements containing tentative programs will be published as soon as these matters have been settled. The president of the association is Ella May Smith. Its vice-presidents are Bertha Baur, and Adella Prentiss Hughes. All American composers who are not personally acquainted with Ella May Smith, president of the Ohio Music Teachers' Association, are requested by her to send to her at 60 Jefferson avenue, Columbus, Ohio, a short biographical sketch of themselves.

The grand piano which accompanied Mary Garden when she sang to the migratory workers a year ago, at the International Hobo College, Chicago, has gone up in smoke. The last pieces of what was once a \$700 instrument went into the stove recently to furnish heat for the lecture of Prof. William I. Thomas, of the University of Chicago. Irwin St. John Tucker, president of the Hobo College, said: "It was a case where a piano which cost \$700 was cheaper as fuel than coal at \$7 a ton—when you couldn't get the coal. We were sorry to give it up, but our students decided they would rather live without music than freeze to the strains of Chopin's funeral dirge."

It appears that the choice of "Dinorah" for the opening night of Galli-Curci in New York was her own selection, and not that of Campanini. It seems too, that Mme. Galli-Curci decided "Dinorah" would offer no recent traditions in New York as a basis of comparison; that the "Shadow Song" is built on a good tune; and that it is placed early enough in the opera to permit reviewers to get away in time to write without rushing. Frederick Donaghey, music critic of the Chicago Tribune, is authority for these statements, and he says: "Mme. Galli-Curci's choice was, in about all the angles, good showmanship. She knew what she was doing."

Under the prevailing conditions, it has been deemed advisable by the Musicians' Club, of New York, not to renew the lease of its premises in Forty-fifth street. The club rooms therefore are temporarily discontinued, and the furniture has been placed in storage. Several plans for the future housing of the club are under consideration. The organization has a substantial building fund invested in high class securities, and when normal times return it is hoped that the Musicians' Club may have a home of its own. In the meantime, however, the entertainments, composers' nights, and dinners will be continued at various places to be designated hereafter by the Musicians' Club.

On another page of this issue of the MUSICAL COURIER will be found an essay treating of Brahms as a variationist and showing how the master has made that form of composition peculiarly his own. The article is the second in a series of three being written for these pages by Maurice Aronson. The third paper, treating mainly of Brahms' use of folk-song in his music, will follow in due order. Mr. Aronson, aside from displaying scholarship and sympathy in his writing on Brahms, also reveals an attractive literary style and knows how to present his material not as dry, analytical reviewing but as a succession of original and illuminative reflections, often covering aspects not previously touched upon by the commentators on Brahms' works. The Aronson essays have found a very favorable reception from readers of the MUSICAL COURIER.

The MUSICAL COURIER is in receipt of a letter which says: "I am writing to protest against the recent omission of Arthur Nevin's one act opera, 'The Daughter of the Forest,' from the New York repertoire of the Chicago Opera. I was present at its première in Chicago and witnessed the great enthusiasm with which it was received, and the ovation tendered its khaki clad composer. That this opera ought to live, is the unanimous verdict of the participating artists as well as of the best musicians of Chicago. Its very strong popular appeal is unquestioned. Campanini should be commended for bringing this little masterpiece to light. But he made a serious mistake in not launching it in the East, after so successful a hearing in the West. Especially since the real issue at stake is broader than the fate of any one opera for itself, but involves the encouragement of all opera writing in America, and its future growth and development."

INTERNATIONAL ART

There is a great deal of talk about art being international. We are told that the German Beethoven, the English Shakespeare, the Italian Michelangelo, the French Molière, belong to the world, and are quite above all the strife and national hatreds of the present war. Well, perhaps they are, from the point of view of us ordinary mortals. But what would those great men have thought if they were alive? Would Beethoven have said: "I belong to England and France as much as to Germany and consequently I can take but little interest in the war." We know that Beethoven wrote patriotic songs at the time the French were approaching Austria. He would have been only too glad to write one that equalled the popularity of Haydn's new Austrian hymn.

Michelangelo was so much of a patriot that he gave up all his art for several years and became a military engineer. The remains of his earthworks are still to be traced at San Miniato. He did not worry himself about belonging to the world, but gave his best work to the defence of Florence.

Surely no one can call Shakespeare anything but English. His Athenian clowns and Roman mobs are all from the streets of London. And no one ever wrote such praises of his native land and used such glowing language as Shakespeare employed to describe his England. He lambasted the French so vigorously that his "Henry V" has been prohibited in London at present out of deference to Gallic sensitiveness. When Shakespeare wrote: "This precious stone set in the silver sea," he knew he was writing of his native land. He was not conscious of belonging to the world in general when he made John of Gaunt explain.

England, bound in with the triumphant sea, whose rocky shore beats back the envious siege of watery Neptune.

Molière was as thoroughly French as Shakespeare was English. It is impossible to believe that he would have been indifferent to the struggle between the French and German forces in the north of France today.

Did not Wagner make the German statement in "Lohengrin" that German arms are always triumphant?

And among the living—are Strauss, Elgar, Stravinsky, Debussy, Puccini, purely citizens of the world and the property of international admirers of musical art. Perhaps their works may be considered so in time, but at present those musical men are German, English, Russian, French, and Italian first and international artists a long way after, in their own opinions of themselves.

It is no doubt a great compliment to Shakespeare that the Germans claim him, as they have recently claimed Rodin, for the unanswerable reason that as all great art must be German, consequently the art of Shakespeare and Rodin is German. Voltaire must also be considered German because he was the greatest artist in satire that Germany did not produce. He explains in his "L'Ingénu" that if it had not been for the little adventure of the Tower of Babel all the world would have spoken French. We would likewise have no difficulty in proving that if it had not been for the racial and political subdivisions of mankind into Italian, French, German, English, Spanish, Mexican, and Manhattan Islandish, all art would be I. W. W., and we should be like little girls: "Sugar and spice and everything nice."

ON DEDICATIONS

Francesco Berger, a frequent contributor to the Monthly Musical Record of London, has some bright things to say in the December number on the subject of the dedication of musical compositions. Mr. Berger has, perhaps, only made articulate what most of us have thought from time to time; but so well are the thoughts expressed that they will surely amuse others as they did us when we perused them. He speaks first of dedications in the good old days, when they were more or less part of the way in which the musician earned his bread and butter. Says he:

When a Prince, or Grand Duke, or Archbishop has showered benefits on a dependent (and, in the past, many a musician has been little better than a dependent), one can understand the grateful recipient of these favors being desirous of making some return to his benefactor. And not being in a position to bestow money, or jewels, or decorations, he offers what he most prizes out of the slender stock of possessions, by asking his patron to "accept the dedication" of some piece of brain-work. It is tantamount to a receipt for value received, and takes the place of, "I hereby acknowledge having received from his Serene Highness, or his Excellency, or his Eminence, favours to the equivalent of," etc., etc. Such dedications have a *raison d'être*.

Next Mr. Berger mentions the few cases in which a dedication is really permissible.

One can also understand a dedication being the outcome of deep admiration for some great personage—great either in valour, or talent, or virtue. In such case it is an act of homage to exceptional merit, prompted by much the same sentiment as that which prompts us to lay flowers at the foot of a Nelson monument, or on the grave of a Charles Dickens.

Then having satisfied his conscience, the author pulls out the good old slapstick and starts in to belabor any head that shows. It is such true and sensible talk that we shall quote at length:

But when Tom, Dick or Harry, who has no reason to be thankful to anybody (except the long-suffering public), elects to air his private affairs in print, his "dedication" is either passively meaningless or aggressively silly.

Charley Thicksett, having written a successful novel, "The Black-edged Envelope," minus any dedication, is about to publish the second one, "In Cyder-land." Why must he need "dedicate" it in far-fetched phrases "To my wife"? Does anyone who reads the book really care two straws to know whether Mrs. Thicksett did, or did not, accompany him when he went on his holiday into Worcestershire, and whether they did, or did not, take the tribe of little Thicksetts with them? When Jimmy Howler has composed words and music of his "grand" song, "The Voice of the Sewing-machine," why does he think it desirable to "dedicate" it "To my Sister Susie"? Another composer finds it necessary to dedicate his pianoforte duet, "The Doll's Breakfast," to "Gertie and Freddie," while some one else dedicates his song, "My Briar-root Pipe," to "the best of daddies." Is not all this truly laughable?

And is it not strange that this craze for dedications obtains only among musicians and authors? Painters and sculptors have not been known to "dedicate" a picture or a statue to any particular person. Are they more ungrateful to their patrons, or less affectionate to their relatives, than the others?

If a man comes to you on a summer's morning, and hands you the fifty pounds you had lent him last Christmas, what reason is there, if he be a musician, for him to acknowledge the transaction on the title page of his next polka? Or, if he be an author, why should he devote an entire page in his next book to telling all and sundry, how good a fellow you are, and how many dinners or suppers he has consumed at your expense during the interval between borrowing and repaying your money? Why publicly acknowledge the matter at all? For, after all, it is but a cheap form of compliment, this "dedication" business.

Some ultra-modern composers have gone even a step further than their predecessors, by dedicating a work "to the memory of So-and-so." This is carrying sentiment into shadowland, and can only be characterized as deplorable affectation. It is as though the composer, feeling a strong admiration for some departed musician, wished all the world and his wife to be made aware of it, and, instead of resorting to the advertising columns of newspapers (which might be expensive), or sending postcards conveying the information broadcast over the land (which might also be costly), he had hit upon the idea of blazoning it forth on a page inside the wrapper of his piece of music, thereby cleverly transferring the expense off his own shoulders on to those of his publisher. How can one "dedicate" to the dead? The thing is impossible, the thought is repellant; it should not be attempted.

There have been a few dedications in the past which have an outstanding interest for us today. Beethoven, we are told, had contemplated dedicating the "Eroica" to Napoleon, but when that none-too-scrupulous man proclaimed himself "Emperor," the musician's republican blood rose at the volte face of his former idol, and he withdrew the dedication. Well done, Ludwig van.

But with the ordinary dedications from undistinguished busybodies to insignificant nobodies, one can have no patience. One feels inclined to quote W. S. Gilbert, *con alcuni, licenze*:

In spite of all temptations
To approve of dedications,
They remain but silly stuff,
And make us cry: "Hold, enough!"

After all of which, one can only say: "Now will you be good, much dedicating composer!"

THE SIRS THOMAS

Sir Thomas Dewar—a man of good spirits (!)—presided at the banquet recently tended Sir Thomas Beecham at the conclusion of his long and successful season of opera in English at London, in recognition of his national work for the establishment of grand opera in English. Sir Thomas (Dewar) said that controllers for everything were quite the fashion in England nowadays, so Sir Thomas (Beecham) might as well be appointed controller of sharps and flats! (Haw, haw, haw!)

Sir Thomas (Beecham) replying to Sir Thomas (Dewar) said that, though his efforts had been considerable, it could not be said that opera in English had really been established. There was a long way to go before that could be done. An excellent beginning had been made, and since the beginning had been going on for about fifty years, it was nearly time for some results to be seen! (Haw, haw, haw!)

Sir Thomas (Beecham) having got rid of this delightful old English joke, almost equal to the other one committed by Sir Thomas (Dewar), started in to abuse the press. That is always a safe card to play—abuse of the press. Sir Thomas (Beecham) will do well to remember that if it were not for the

press, the name of Beecham would never have been heard, either in connection with pills or music. Nobody admires more than the MUSICAL COURIER the splendid work that Sir Thomas (Beecham) has done to awake England from the musical lethargy into which it has been falling since the death of Mendelssohn. The press, it is true, has criticised Sir Thomas (Beecham) many, many times, but it has been honest criticism. And nobody should recognize more readily than Sir Thomas (Beecham) the fact that every mention of his name, favorable or unfavorable, is so much publicity, helping him toward his goal. If the family of Sir Thomas (Beecham) has not flourished on intelligently arranged publicity, we can recall no family that has, unless it be that of Sir Thomas (Dewar) whose good spirits have gurgled down the thirsty throat of the world for many a year past.

Later on in his speech, the speaker referred to the fact that the British government had declined to interest itself in music, stating that the fact readily demonstrated how thoroughly out of touch with the democratic life of the country its rulers were. The reproach—a wellgrounded one—until the present time might have been made with equal justice to the American government. But with the bill for a National Conservatory coming up at this session of Congress, we must wait to learn what fate awaits it, in the meantime hoping that Sir Thomas (Beecham) may look across the water and discern here signs of that millenium whose approach he still fails to descry in his own country.

ADAPTATION

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude.
We're badly off for coal,
And living, on the whole,
Without sufficient food.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot.
We're far too hoarse to sing,
And cannot play a thing
Until the weather's hot.

(PARTLY BY SHAKESPEARE.)

MANNERS MAKE THE MAN

Too many young artists neglect to study appearances. They think that to play well is all that is required. It never seems to enter their heads that the public is a purely selfish collection of human beings seeking amusement and entertainment, and will not applaud the best playing if the player does not please them.

We have seen these young artists abroad when students in various musical centers of Europe and we know the bohemian life of many of them. They work at ease in their lodging house in the handiest of wardrobes. They sprawl on sofas, sit on chairs tilted against the wall, eat in the most unconventional and haphazard manner in restaurants and chop-houses, and get into thoroughly slipshod manners of standing, walking and sitting. Meanwhile they work hard and seriously at their music. Then they return to their native land and give recitals. They come onto the platform either like farmers lurching over a ploughed field or like uncomfortable students ill at ease in evening dress and looking stiff and affected in the assumed manner of drawing room guests. They nod from the neck or bend at the hips in an attempt to bow and generally leave the impression at the start that they are not used to that sort of thing but that everything will be right when they begin to play.

That is where they make a grand mistake. The ladies and gentlemen in the audience should feel that the artist is one of themselves, accustomed to the airs and graces of cultured society and at the same time able to play a musical instrument like a true artist.

If they get the impression at the beginning that the young man on the platform is a stable boy, or a jockey, or a woodcutter, or a bricklayer they feel a wide gulf between them and him which requires a great deal of extra fine playing to bridge over.

Young ladies are more careful of their deportment, but they too have a great deal to learn. Playing well will not suffice unless the hearer is the teacher. A poor player who pleases the public will do better than a good player who does not charm.

Was Shakespeare really thinking of music critics when he wrote, "I perceive you delight not in music."

VARIATIONS

By the Editor-in-Chief

Our Singing Soldiers

We feel that the attached letter from Havrah Hubbard, which needs no comment, is the most powerful piece of unintended propaganda we have encountered in relation to the question of song cultivation at our army camps:

Memphis Special { Pennsylvania R. R.
Southern Railway
Norfolk & Western Railway Co.

En Route, February, 1918.

MY DEAR LEONARD LIEBLING: I gave the last of the Operalogues in Boston recently, and now am on the way to California. I stopped off at Quantico, Va., for a look in on Claude Gotthelf before turning westward. He is getting on finely and making a place for himself with both men and officers. He plays in the band, is assistant to Songleader Gilbert Wilson, and also "presides" at the piano for church services and movies! He is happy in his activity, and is taking the whole thing as a big, wonderful experience. And it truly is. The three days I had in camp there gave me an insight into what the life is like.

It is well worth while, and I am happy that conditions have now so shaped themselves that I am permitted to have my part in them. I have received the appointment as songleader at the naval and marine base in San Diego, Cal., so by the first of next month I shall be wearing a uniform and teaching the boys how to sing.

I look forward to it with keener and truer enthusiasm than I have to anything I ever have undertaken.

I have had chance to observe the song work in the camps and I am convinced from what I have seen that it is destined to play a very important and vital part in our future musical development. As you only too well know, we are not a singing nation, we are not a nation that thinks or expresses itself musically. I believe that deep down the American man wishes to sing, for singing naturally would go with the strange blend of jollity, sentiment, sensibility and seeming coldness which contribute to the make up of the American. But he is deadly afraid of being either ridiculous or "soft." And to sing seems one or the other or both of these. He is especially afraid to sing, and the average American boy has song knocked out of him by being told in countless homes to "shut up that noise" the moment he begins to vocalize in any way. The bathroom is about his only refuge, and even that is not wholly safe for him.

The result has been that we are a silent folk so far as song is concerned, and, as you know, our army abroad is known as the Silent Army in contradistinction to the European troops. This song movement is going to change all this, I am convinced.

I went out Wednesday to Camp Merritt with Robert Lloyd, who is the pioneer in the songleader work in the camps. At 11 a. m. he had brought before him in the Y. M. C. A. building 1,500 artillery men who had arrived in camp only the day before, who came to the Y. M. C. A. direct from a long hike, tired and not knowing why they had been ordered to report. There did not seem to be a song in one of them. In half an hour by the watch Lloyd had taught them five songs, one of them an old artillery song which was not easy, and at the end of the time the men left the hall rested, smiling and laughing, buoyant of step, and the majority of them singing or humming the songs they just had learned.

Down at Quantico I saw Wilson take 300 men whom he never had seen before, and in half an hour they had learned six songs and went out of the hall singing lustily. And about the camp at Quantico you hear the men singing in the bunk houses, on the streets, at their work and on liberty. They look about fearfully when they first get into the hall and are fearfully self-conscious. But they find the other fellow is trying to sing, they gradually take courage and peep up a bit, and in a few minutes they are finding more voice than they ever had in their bodies so far as they ever discovered. The joy and the rest and the uplift they get just from this somewhat crude and rough form of self expressing are not to be estimated, and I firmly believe that if these men can be made into singing men for the war not one of them is going to come back home as silent as he has been until the present time. The songs he uses over there he will sing when he comes home, and the pleasure and solace they have afforded him while there under trying conditions will have become too real, too pleasurable for him to put that medium of enjoyment getting aside when he comes back home and takes up his work again. He is going to sing and he is going to have others sing with him. I believe that through this unavoidably rough and unfinished singing by our men there is going to come a distinct change in our musical life and our development as a musical nation.

The songs used are of course many of them the popular successes of the day; some are parodies, some are comedy songs, boast songs and nonsense songs, but there is also a distinct liking shown for the songs of sentiment, the patriotic songs and the folksong type. And I heard the other day that the men on the other side drop all the boast songs, all the military songs, and sing almost solely the sentiment and pre-war songs.

I do not know why I have written this to you at such length. You doubtless know all and more concerning it. I merely am full of it because of having first contacted it at the camps, and so I slopped over. Forgive me.

Claude and I gave "Carmen" in Operalogue form for the men at Quantico. We had a big audience of men

and officers. We had been a bit doubtful about their accepting such an entertainment, but they came afterward and asked us "to stay a week and give one every night."

The entertainers who go to the camps thinking that only the silly and and nonsensical offerings are appreciated by the men are making a big mistake, I think.

But I must to an end. You are paying the penalty for my being on the train headed for California, and therefore with abundant time at my disposal.

Ever cordially yours,

(Signed) HAVRAH HUBBARD.

Inside Information

Charles L. Wagner, Napoleonic concert manager, places at our disposal a letter he received last week, showing him how he might make a success of McCormack and Galli-Curci:

New York, January 23, 1918.

Mr. Charles L. Wagner, 1451 Broadway, New York City.

DEAR SIR: I can show you how you can positively boost your business, and fill every seat in your theatre.

I've done it for such people as Cohan and Harris, Arthur Hopkins, Geo. C. Tyler, Selwyn Co., and others, and I can do it for you.

Here is my proposition.

I have a distribution plan which gives me quick entree to all the leading hotels, apartment houses, clubs and societies throughout Greater New York.

I can supply you with a first class mailing list, or else you may use your own. Of course, these names are of people who constantly patronize the theatres.

I will mail or distribute your folders, heralds, circulars, etc., direct to these people, and account for every piece of your printed matter.

You will find my charges for this service considerably lower than what others charge, and besides the "speed" I put into the work will surely appeal to you.

I will gladly furnish you with references from responsible persons who have profited by my service.

Kindly write, call, or better still, phone, Bryant 694.

Thanks.

Yours very truly,

ALLAN MEYERS.

"I See That"

And, by the way, Helen R. Fairbanks is the compiler of the "I See That" column, and of the equally famous MUSICAL COURIER department, "What the Jury Thinks." Recently Miss Fairbanks received a communication from Herbert I. Bennett (formerly managing editor of this paper, and now associate editor of the Pacific Coast Musical Review), and the missive read:

"I SEE THAT"

The Pacific Coast Musical Review has placed Helen R. Fairbanks on its complimentary mailing list.

Frank Patterson is one of the tallest men in San Francisco. Your column is one of the brightest and quickest read in musical publications.

San Francisco and vicinity had a soaking rain this week, and every one, including musicians, feels happy.

Alfred Hertz recently found in San Francisco's Chinatown a wonderful, deep toned gong which he is using in Tschaikowsky's "Pathétique" symphony.

Leopold Godowsky is in love with California and its spring-like midwinter climate.

The Minneapolis Symphony Orchestra played in San Francisco, February 7 and 10.

The S. F. Symphony Orchestra gave a Wagner-Tschaikowsky program at its eighth "Pop" concert under Alfred Hertz's direction, on February 10.

I miss you all very much and look forward to peeping in on you next fall.

I have said about all I know, which isn't much.

Always sincerely,

HERBERT I. BENNETT.

How to Write on Music

Theodora Bean wrote an engaging interview with Carl Van Vechten in last Sunday's New York Telegraph. Van Vechten is the author of several informing and brilliant books on music and musicians, done in human vein, without supererogation or condescension, and without the kind of stenciled verbiage that usually marks writings on music.

Van Vechten used to review concerts and operas for the New York Times, but he discovered suddenly to his horror that he was developing into a dignified and aristocratic critic, and forthwith he resigned and instead became a sympathetic and interesting literary interpreter of the tonal art and its creators and exponents.

In the course of his talk with Miss Bean, Van Vechten raps some of the dignified and aristocratic group over the knuckles, in this entertaining yet truthful fashion:

I find that the old writers on Mozart and Mendelssohn, Beethoven and Schubert quite bore me, and it is impossible to say anything new about these men. Books about Beethoven are still appearing, but I advise nobody to read them. The authors have arrived at that fine point where they can only compare authorities and quibble about details. Was Beethoven in a cold sweat when he composed the ninth symphony or was he merely angry? The ink

in the M.S. of such and such a work being blotted on a certain page, interest arises as to whether the note in question is F sharp or G flat. Did Mozart conduct the first performance of his X major symphony or did Prince H— conduct it? Did Weber arrive in England on Thursday or Friday? and so on. It is very tiresome. Why is it that so many writers on music insist on this sort of thing? The encyclopedic brain has no right to devote itself to the subject of music, but more often than not that is just where the encyclopedic brain lands.

The Revolt Spreads

Another heretic is Sigmund Spaeth, of the Mail (Pitts Sanborn, of the Globe, is a third), who, although he can analyze a Beethoven symphony, dissect a Stravinsky progression, and go into ecstasies over a Brahms pedal point, nevertheless put this in his paper not long ago:

There is a curious sensation in hearing for the first time a light opera whose tunes have been whistled broadcast for more than a year. This was recently the writer's experience with that popular Broadway success, "Oh, Boy!"

Yet even though these melodies have already lost much of their novelty, there is still the conviction that the opera owes much of its success to its music. Jerome Kern is said to have a collection of old folksongs upon which he frequently draws for his inspirations. Wherever he got it, he picked a good one for "Till the Clouds Roll By."

When such music is backed up by the clever text of Wodehouse and Guy Bolton, and performed with the finished art of the Casino production, it is no longer necessary to speak slightly of modern light opera.

How Much to Come In?

Report has it that Oscar Hammerstein declares he is to be permitted by the Metropolitan Opera to produce \$2 opera at once if he so desires.

It will be remembered that the Metropolitan corporation made a famous contract with Oscar, which has two years more to run, by the terms of which he is not to give high price opera here until after 1920. He states that he hopes the present litigation over the ownership of the Lexington Theatre will result in giving him control of that house, which he built for grand opera.

The \$2 plan, says Mr. Hammerstein, would embrace an all year season. He asserts, furthermore, that Otto H. Kahn, chairman of the Metropolitan Opera directorate, is willing not only to countenance, but also to support such a venture on the part of the former rival of the Metropolitan. It stands to reason that the old established institution on Broadway is not anxious to fight another "opera war" with a high price permanent "star" company in this town.

It is clear, also, that if Hammerstein occupies the Lexington next winter the Chicago Opera will find it difficult, if not impossible, to gain proper shelter here.

Is Hammerstein to receive the present dispensation in return for a promise not to do \$6 opera in 1920 or thereafter? Let those work out the answer who are more interested in such matters than in musical questions.

Up to the present the only impresario who has made, and is making, a success of \$2 opera is Fortune Gallo, with his San Carlo Company. He packed the Forty-fourth Street Theatre here last fall for three weeks and he has received a flattering guaranteed engagement for a full month at the same house next autumn. He does not, however, believe in or cultivate the "star" system, but makes so called "ensemble" opera his consistent endeavor. Recently the San Carlo Opera played to \$18,000 in one week in the Northwest.

The Century Opera several seasons ago tried \$3 performances here and failed, and the Boston Opera, charging the same rate, collapsed while on tour this winter.

Tints in Tone

A valued occasional correspondent corresponds: "If the colors in Brahms' music are ecru, café-au-lait, drab, dove, pearl grey, grey, and coffee, what colors would you assign to Beethoven, Strauss, Chaminade, Chopin, Debussy?"

That's a poser, but here goes:

Beethoven—red, blue, seal brown, cherry, olive green, apple green, magenta, brown, purple.

Strauss—orange, Antwerp blue, sapphire, scarlet, green, cardinal.

Chaminade—straw.

Chopin—turquoise, violet, heliotrope, rose, Nile green, cyan blue, claret, peacock blue, maroon.

Debussy—buff, canary, fawn, terra cotta, goblin blue, ochre, lemon, pink, lavender, robin's-egg blue, mauve, salmon-pink.

An American Composer

In the Outlook, February 13, 1918, an editorial called "A Star, a Symphony, and 'Pilgrim's Progress,'" starts off as follows:

In one of G. K. Chesterton's detective stories a man is stationed to watch the entrance to a building. He knows

that the criminal must pass through that doorway. He reports that he has seen no one go in or out, and he actually believes that he has reported truly. What happened, however, was that he saw a postman go in and come out; but he never thought of the postman as an individual. He simply ignored the postman because he took him, so to speak, for granted. Of course postmen go in and out of buildings, and nobody pays any attention to them. In this case it was the postman, or the man he took to be a postman, who was in fact the criminal that he was supposed to watch for.

The writer of the foregoing says that "there is one kind of music very like the Chesterton postman. People take it for granted. They hear it, but they do not listen to it. They would notice its absence, but they do not notice its presence. They may regard it as indispensable, but they would hardly recognize it if they heard it a score of times. They enjoy it, and never realize that that is what they have enjoyed. If it were suddenly stopped in the middle, they might very possibly demand their money back at the box office; and yet because it is not stopped they can tell you nothing about it." We print all this quotation in large type because it is the best definition of incidental music we ever have come across.

The Outlook writer's remarks are in connection with the "Ben Hur" incidental music of Edgar Stillman Kelley, which thousands of persons have listened to, but not heard, because they were absorbed in something else. "The music was not in the center of their attention; it was in what psychologists call the fringe of their consciousness." It fitted in so well with the drama that "most people who attended the performances simply found their interest in the spectacle heightened by the music, their thrills from the drama intensified by the music, and never once gave a thought to the music itself. Such is the fate of really good incidental music."

A thorough analysis of the Stillman Kelley style makes the Outlook say that his genius is distinctively harmonic, that his musical ideals naturally take not melodic but harmonic form. "When he discovers a harmonic sequence that he relishes, he likes to foster it, to see it grow and develop, to watch it repeat itself into a pattern, to send it on a journey of exploration among the various keys, and find its way through a series of modulations. It would seem from the internal evidence of his compositions that his musical ideas first occur as chord relations, and that it is out of those chord relations that his melodies grow; that whatever of tunefulness there is in his work is the by-product of his creation of beautiful or striking harmonies."

A comparison is made with Sir Edward Elgar, a comparison we reject, because Elgar, while he is not a melodist, has a diffuseness and turgidity in his harmonic scheme that nearly always result in losing the interest of the listener after a very pretentious start has arrested his attention at the beginning. Stillman Kelley is direct, clear, steadfastly masterful in his upbuilding of a symphonic construction.

We feel, after seeing a piano score recently of Stillman Kelley's new choral play, "Pilgrim's Progress" (to be heard at the Cincinnati May Festival soon) that he is trembling on the brink of being unmasked as a musical postman by the public and the reviewers and no longer will be able to retain his dearly prized privacy. Just now he lives in practical retirement at Oxford, Ohio, where he teaches at the Western College for Women.

The Greatest Violinist

(Concluded.)

It will be remembered that recently we presented to the readers of this column some selected extracts from the prospectus of the Owatonna, Minn., Conservatory of Music, and promised the balance shortly. Here it is:

Legitimate technical feats which have forced the general public to proclaim and acknowledge Wm. F. T. Mollenhauer, Sr., as the greatest of all living violinists:

Stretching sixteen notes from first position up.

Playing runs in sixths with cross fingering from G and D strings first position to the seventh and eighth position and the A and E strings in presto tempo back and forth.

Runs in tenths with double fingering.

Thrilling double tenths in first or second position.

Making a perfect Vibrato with fourth finger holding all the other fingers firmly down while doing so.

Playing fifth Caprice of Paganini with bow tight to the strings producing the same effect with clearer enunciation over the old way of playing it with throwing bow.

Making long ricochet bow without throwing, keeping bow tight to the strings.

Playing exercises in Staccato in rapid tempo from nut to tip or tip to nut, nut to middle, nut to three-quarters, tip to quarter, tip to half, tip to nut alternately with irregular bowing.

Performing with ease every composition that has ever

been written for the violin including his own compositions.

These feats alone stamp Mr. Wm. F. T. Mollenhauer as the greatest of living violinists and justly entitled him to the name of the Modern Paganini.

Mr. Wm. F. T. Mollenhauer will perform in public a feat which no violinist, past or present, has yet dared to attempt, if enough public interest can be enlisted. He will perform all the violin studies and etudes that exist for the instrument of sufficient importance to require an artistic interpretation. The list of etudes graded and placed in the order of playing, follows:

Fiorillo, Rode's twenty-four caprices; Prume's six concert studies; Rovelli's twelve caprices; Prume's six grand etudes; David's Dur and Moll, Book 1 and Book 2; Maza's Etudes d'Artist; Danclo, op. 73; St. Lubin, six grandes caprices, op. 42; Meert's "Le Mechanisme de l'Archet," "Campagnoli Sept Divertissement;" Gavini's twenty-four matinees, four grandes etudes gymnasique by Leveque; six etudes de concert, Delphin-Alard; "Le Labyrinthe," Locatelli; Wieniawski's école modern; Petri's "Kunstler Etuden" (Virtuoso's Studies); twenty-four caprices by Paganini; six grandes etudes by H. W. Ernst; three artist studies by Luigi von Kunits; and will conclude this last performance with grand caprice for violin alone, transcription of Schubert's "Erl King," op. 46, by H. W. Ernst. Mr. Mollenhauer has purposely omitted Kreutzer's studies.

We wonder what purpose maestro Mollenhauer had in omitting the Kreutzer studies?

Variationettes

It is evident that Galli-Curci has left New York. The Clearing House reported a big increase last week in bank and trust company deposits.

The only trouble with New York's Latin Quarter is that it isn't Latin, it isn't a Quarter, it isn't Bohemian, and most of the persons who live, dine, and drink there, are not artists.

The Red Guards and the White Guards in Russia remind us of the two groups in music, those who stand pat on Bach, Brahms and Beethoven, and those who plunge forward with Strauss, Stravinsky, and Schönberg.

It appears then, that "I Puritani" is so dead it cannot be revived.

An ingenious friend suggests that some one write a new libretto in which the best airs from all the old Italian operas be incorporated, "so that one does not have to endure half hours of tiresome tinkle in order to get an occasional five minutes of worth while tune." Suggestion seconded.

Jascha Spiering, Sascha Spalding, Toscha Pilzer, and Mischa Brown, to follow the current style.

The Boston Music Co. is out with "Great Composers of the Past," ten adaptations for the piano, by Harold Bauer. For understanding piano connoisseurs, these delightful echoes of the past, modernized in sympathetic fashion by Mr. Bauer, will be a source of keen aesthetic and musical pleasure. There is some introductory writing by Richard Aldrich, dry, pedantic, unilluminative matter. One wishes that Mr. Bauer had compiled the explanatory remarks himself. He could have done it more authoritatively and more interestingly.

Apropos, every once in a while we exhume Bach's chaconne and if we can't get a good violinist to play it for us, we camouflage it on the keyboard in the Brahms arrangement for the left hand or the Busoni adaptation for two (we almost had said three) hands. It remains our favorite composition as the loftiest example of pure, noble music and elevated thought and feeling. Those who consider Bach "dry" should listen to the chaconne over and over again until light breaks in upon them.

And while on the subject of Bach, let us emphasize that in the March issue of The Musical Observer, Arthur Hartmann contributes an arresting little essay in which he announces the startling discovery, made by himself, that the Stradal arrangement of the Wilhelm Friedemann Bach organ concerto (played much in recent piano recitals) is neither an organ concerto nor was it composed by W. F. Bach. Mr. Hartmann proves by authentic records and musical comparisons that Johann Sebastian Bach lifted the work in question from the copious output of violin concertos by Antonio Vivaldi, of whose scores Papa Bach made many adaptations for piano and organ. When he left Weimar, 1717, his various Vivaldi transferences had been made, and at that time, little Wilhelm Friedemann Bach was only seven years old. Mr. Hart-

mann points out as further evidence the fact that a prominent phrase in the W. F. Bach "organ concerto" is the exact equivalent of the chief theme of the aria "Erbarme dich," in the "St. Matthew Passion," by the mighty Johann Sebastian.

Con—"Don't you think that some of this modern music is very pointless?"

Expressivo—"Yes, and counterpointless, too."

"Embargoes seem to apply to about everything except critics."—Newark News.

Wilhelm, the well known Kaiser, will not be flattered that Dr. Muck calls himself a Swiss, Alfred Hertz and Artur Bodanzky have taken out American citizenship papers, Josef Stransky, a Bohemian, declares that he has nothing in common with the war aims of the Central Powers, and Walter Damrosch says that his being born in Breslau was merely an accident.

Uneasy lies the head that sings the part of la Sonnambula.

A piano sharp inquires whether a certain "new school" pianist is not, to our mind, somewhat soporific. We have pondered the question, and reply that, altogether, we prefer the later product to the old school or sudorific style of pianist.

M. B. H.: "As 'Deutschland über Allies' didn't work, it looks now as though 'Deutschland über Russia' will have to content the Teutons. They may make Rachmaninoff write the 'Entry March Into Petrograd'—or will it be Peterstadt? I wonder, too, what they'll call Nijni Novgorod?"

Henry T. Finck reminds us that Liszt first discovered the kind of audience which "is bored by real art and reserves its enthusiasm for trivialities."

At last we are to have a Rimsky-Korsakoff stage work in New York, and it is a matter for shame that we have not had one sooner, especially when we recall such premieres here as those of "Le Villi," "La Wally," "Germania," "Lobentanz," "Julien," "Le Donne Curiose," "Fedora" etc.

The life of the Hon. Secretary of the London Royal College of Music is the life for us. He died recently (his name was Charles Morley), and he left £297,158, or \$1,485,790. Among his legacies was one of \$5,000 to the college.

"There were tenor solos," says the Philadelphia Public Ledger about a Matinee Musical Club recital, "by Daniel Protheroe, Frederick Gunster, Earl Cranston Sharp, Charles Wakefield Cadman and William Blair." The critic no doubt read his program Hebrew fashion, beginning at the right side of the sheet.

Musical horses have not been covering themselves with glory of recent days. At Havana, Cuba, Encore was next to last of nine nags; Massenet occupied the same position out of eleven; Lola was last of eight; Yodeles ninth of twelve; Canto last of ten; Don José sixth of twelve; Caro Nome the same. Our old friend Lohengrin struggled hard for the honor of the equine family and ran second on two occasions.

It is our duty to publish the painful news that there is on the market a "Tristan and Isolde" cigar. (If anyone informs us that it does not draw well at the present time, we shall smile in sad forgiveness.)

And that reminds us. Frederick Donaghey, of the Chicago Tribune, deserves the thanks of all writers on music for starting a practice that should save us all much time and patience. He refers to "Romeo and Juliet" simply as "R. and J." It is a great scheme, and we adopt it joyously. For us, hereafter, "T. and L.," "P. and M.," "H. and G.," and "S. and D."

By the way, we enjoyed "B. of S." very much at the Metropolitan last Friday.

LEONARD LIEBLING.

Do not be vulgar and say that you have a sore throat. Quote Wordsworth and remark that The winds of March, smiting insidiously, Raised in the tender passage of the throat Viewless obstruction. (Excursion, VII.) That is the way to make bombastic words worth very little.

THE BYSTANDER

Not a thousand miles from the Metropolitan Opera House there be a certain hostelry where from time to time a number of us congregate by chance in the sag end of the evening, after the last note has drifted over the foot-lights across the street. There did I recently foregather with several of music, among them Daniel McSweeney, who is Charles Wagner's associate, and has been with John McCormack almost ever since John McCormack has been with himself. From McSweeney I learned the picturesque story of the only concert McCormack ever gave in Hawaii.

They were on the way back from one of McCormack's Australian tours and about three days short of Honolulu when a wireless came out of the air from the principal manager there asking terms for a concert to be given while the ship was making its short stay in the harbor. The first question was as to the probability of the ship arriving at the proper time of day, for there are reefs off Honolulu harbor that are to be passed only by daylight. The captain was doubtful. They probably would only arrive in the early afternoon, he said, and leave again within a few hours, before darkness came to hold them over night. But Diplomat McSweeney, ever alive to the opportunity, proposed to set aside a certain share of the receipts to be donated to the captain's pet charity. So the captain became less doubtful; in fact, after a few minutes thought he felt sure that the good ship would make Honolulu quite a bit before noon on Tuesday—it was Sunday then. Another wireless settled the terms and Mr. Manager immediately announced in Honolulu that John McCormack would give a concert there at the Royal Opera House, on Tuesday, somewhere between ten a. m. and four p. m., exact time to be announced later. Tickets went on sale Monday noon. Tuesday about nine in the morning the steamer was sighted in the offing, and those doubters who had been lining the shore with field glasses rushed to the box office, so that the last seat had been sold before the ship tied up at her anchorage. At ten o'clock McCormack and McSweeney came ashore; at eleven, they were enjoying the surf at that famous beach that the ukuleles tinkle about—Waikiki, I believe; at twelve there was a lunch, very light for McCormack, not so light for McSweeney, who never sings—in public; at two the concert began, with the Royal Opera House full from cellar to rafters; at four it was over, and McSweeney emerged from the box office with a bulging smile and equally bulging pockets; and at five, the steamer sailed away, with the two Macs aboard, while McCormack salted down his sixty per cent. share of a \$3,500 house, minus the captain's charity.

Pretty easy job, being a tenor—isn't it?

And McSweeney had a story of last summer which showed what a very human sort of person Amelita Galli-Curci is, something which must impress anybody who comes into contact with her. There is a young Catholic priest assigned each summer to officiate at Fleischmanns, N. Y., the little hamlet in the Catskills where the Galli-Curcis were last summer. The priest there last summer was an energetic and enthusiastic man; so when he began to organize his bazaar for the benefit of the church charities, he did not hesitate to go to Mme. Galli-Curci and ask her to sing. Again Diplomat McSweeney, who was visiting the Galli-Curcis, stepped into the breach, explained why Mme. Galli-Curci could not sing—she was giving her

throat an absolute rest—and incidentally took a good bunch of tickets for the bazaar.

Evenings are not very exciting at Fleischmanns. One of the principal joys of the town is the bowling alley, and the Galli-Curci party spent many an evening there, where the famous prima donna herself became as enthusiastic a bowler as any. They had forgotten all about the fair until one evening, visiting the bowling alleys as usual, music (1) from the next building reminded them that it was taking place. Most of the priest's congregation is drawn at Fleischmanns from among the personnel of the hotels, and selections from these were giving the "entertainment"—songs, recitations, piano "pieces," accordion solos, and various other forms of excitement. So in the party trouped, and applauded everything with greatest heartiness from the back benches, nobody enjoying the lark half so much as Galli-Curci herself, to whom everything was new. After the entertainment was over the benches were all pushed back, while the village orchestra furnished music for a general dance; and nobody had a better time, waltzing with her husband and solving the mysteries of the one-step with the aid of Manager McSweeney, than that same simple little woman who has had New York at her feet in the last month.

I dropped in to Aeolian Hall one afternoon a little while ago to hear two old friends from Paris days, Charles W. Clark, the baritone, and Arthur Shattuck, the pianist, and found that still a third artist of those same days was with them, Gordon Campbell, who played accompaniments for Mr. Clark. How inadequate that phrase "to play accompaniments" is when applied to many modern songs. Take the group of Villon songs by Debussy which Mr. Clark sang, for instance. In reality they are nothing but recitations of the superb poems, declaimed to music by a piano from which Debussy demands all the nuances and coloring of an orchestra. Imagine what their "melody" would sound like sung alone, while, on the contrary, the piano accompaniment of any of them played by itself would make a most interesting study in best Debussy style. And it takes a pianist of the splendid ability of Gordon Campbell to play them as they should be played. The give and take, the splendid holding of the true balance in such masterpieces as these Villon ballads between two thoroughly sympathetic artists like Clark and Campbell, is about as fine an illustration of musical art at its best as one could wish to hear.

A plague on musical pedants! I had just listened to Dvorak's exquisite "American" quartet the other afternoon. "Isn't it fine?" I queried, filled with enthusiasm. "Don't you like it?"

"Oh, yes," answered one of them, superciliously. "It's quite pleasing."

Well, I considered who it was that gave me the answer; and then I remembered that the first time I called on Leopold Godowsky in Vienna he invited me to see "The Merry Widow" with him in the evening, expressing his admiration for Lehar's talent.

If I hadn't heard it with my own ears, I would not have believed it, but have taken it for a little story invented by the enterprising press agent. But hear it I did, coming across Fifty-first street one evening, after Galli-Curci had sung Dinorah at the Lexington Opera House. Just as I passed a gentleman who had a lady tucked under each arm, he made a remark which, I take it, was calculated to impress the fair companions (or perhaps not fair, it was dark) with his thorough knowledge of the technical terms of music.

"And what," he queried, "did you think of her bravado?"

BYRON HAGEL.

I SEE THAT—

Amelita Galli-Curci will appear in three new roles each season with the Chicago Opera Association.

The Pittsburgh Y. M. H. A. is doing much toward the uplift of music for Jewish people.

Joseph Bonnet has been acclaimed as the worthy successor of Guilman.

Last year Auer honored Toscha Seidl by playing with him in five duo concerts.

Giorgio M. Sulli had a birthday last Saturday.

New Easter songs by John Prindle Scott have been published.

W. Franke Harling has joined the ranks of publishers.

Margaret Matzenauer is to sing four times at the Cincinnati Music Festival.

Frieda Hempel will spend most of March in California.

Adelina Patti celebrated her seventy-fifth birthday on February 10.

An attempt to blackmail Harold Bauer was frustrated by Mrs. Bauer's quick wit.

May Hartmann's "Somewhere in France" is achieving remarkable popularity.

Rumor says that Tito Schipa has been engaged by the Chicago Opera Association.

Giulio Crimi will not sing with the Chicago Opera Association next season.

The Metropolitan Company will give a week of opera in Boston in April.

Maurice Renaud has received his honorable discharge from the French army because of a wound.

Ossip Gabrilowitch will conduct the Cincinnati Symphony Orchestra on March 8 and 9.

The Kansas State Music Teachers' Association held a profitable convention.

Louise le Baron died in Lincoln, Neb.

Nikolai Sokoloff, back from France, begs artists to play or sing for the boys.

The Boston English Opera Company has been giving opera in San Francisco.

Abnormal conditions are seriously interfering with the Zoellner Quartet tour.

"Carmen" and the "Beatitudes" will be given at Ann Arbor May Festival.

The second annual convention of the Nebraska State Music Teachers' Association will take place April 1, 2 and 3 in Omaha.

The Lewiston Evening Journal declared that a talk from Vernon Stiles is better than a whole cycle of songs from most other tenors.

Chadwick's "Land of Our Hearts" will have its first production at the Norfolk (Conn.) Festival.

Cleveland's Fortnightly Club celebrated its twenty-fifth anniversary in fitting fashion.

Leopold Auer studied with Joachim and Wieniawski.

Henry Hadley was guest conductor with the Cincinnati Symphony Orchestra.

Rosalie Miller is in Atlantic City recuperating from a busy season.

Caruso was forty-five on February 25.

Christine Langenhan has signed a contract with a large talking machine company.

His one orchestra concert in New York sufficed to justify the reputation as a Beethoven student and conductor which had preceded Henri Verbruggen to this country.

Levitzi's Toronto success resulted in an immediate re-engagement.

Olive Nevin's brother, Daniel, is also a composer.

Florence Easton scored at the Philadelphia premiere of "Lodoletta."

The Philadelphia Orchestra has returned from another successful tour.

John McCormack made his first appearance at the Metropolitan as Cavaradossi.

Mr. and Mrs. Henry Holden Huss and Arthur Hartmann gave a program which included Huss and Hartmann compositions.

Fritz Kreisler has been engaged to aid in the writing of a musical comedy.

The Lexington Theatre is to go to auction.

Oscar Hatch Hawley has been appointed head trumpeter of the Fourth Division.

Washington's Birthday saw the first performance of the season for "The Barber of Seville."

"Excursions in Musical History," by Helen A. Dickinson and Charles Dickinson, has been issued.

Arthur Hackett aided in making the St. Louis performance of the Liszt "Faust" symphony a noteworthy affair.

The New York Musicians Club will not renew the lease on its premises.

Galli-Curci was the person who chose "Dinorah" for her first New York appearance.

Ohio Music Teachers' Association will hold a convention in June.

The Cherniavsky Trio leaves soon for South Africa.

Amparito Farrar is to make Spanish records for the South American trade.

Cornelius Rybner is a Dane.

The New York Symphony Orchestra aided Margaret Anglin's performance of "Medea."

Geraldine Farrar heads the list of artists for the next Newark Music Festival.

Mary Yerkes Gulick is dead.

Percy Grainger is to write a new patriotic march for the Playground magazine.

The National Patriotic Song Committee will issue a new song book next week.

Chicago Opera enjoyed a brilliant Boston season.

Koscak Yamada, Japanese composer, is in New York.

Eugen Ysaye will aid Victoria Boshko at her New York recital.

Ovide Musin declares managers to be one of the difficulties in the way of an artist's success.

H. R. F.

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

Ilja Schkolnik (Violin Recital)

Tribune
He was at his best in Leclair's noble sonata in C minor.

Sun
Mr. Schkolnik's performance showed a fine tone quality, admirable rhythm and a technique highly commendable.

World
His playing was not distinguished.

Mme. Galli-Curci (Song Recital)

Herald
Some in the audience had paid as high as \$80 for a pair of seats.

Globe
The "Bell Song" from "Lakmé" sung in a cool, fluent rather expressionless fashion.

Herald
For the second encore after her last number at the Hippodrome last night, Mme. Galli-Curci sang "Home, Sweet Home."

Evening World
Mme. Galli-Curci's farewell for the season, for that it promises to be, was a triumph well deserved.

"Isabeau" (Chicago Opera)

Globe
Mr. Lamont was very earnest and very unsatisfactory as Folco.

American
Sturani conducted con amore and for once Campanini's mis-en-scene left nothing to be desired.

Globe
Mr. Lamont again showed his quality in a high, ringing tenor voice.

Herald
Giuseppe Sturani did not conduct with as much finesse as would have been desired.

World
The program was concluded with two unimportant works, a sonata of Leclair and a stew of Russian airs by Wieniawski.

Tribune
He was careless in intonation and rough in his tone.

Evening Sun
Mr. Schkolnik is known as a player of more than capable technique, and, besides this, he exhibited last night a large fund of feeling and fire.

Times
Some men offered \$5 for a standing admission, and a \$2.50 orchestra seat was said to command \$25, or as much as a Broadway "Carmen" a few seasons back, with Farrar and Caruso. One hotel reported \$40 paid for a pair.

Herald
The "Bell Song" from "Lakmé" was superbly done.

World
The crowd had its way, though there were five other encores before the singer gave the old English opera air ("Home, Sweet Home").

Globe
The performance last night was hardly a distinguished achievement for a singer of Mme. Galli-Curci's reputation.

Evening Mail
Flora Perini, in her small but regal part of queen consort gave excellent and outstanding singing and acting.

American
Roberto Moranzoni conducted vigorously, if not with finesse, and generally, though not always, managed to preserve the ensemble intact.

World
He (Lazaro) made up for some rough work by singing a brilliant high D.

Globe
He often sang, too, in admirable style, and with the finesse and the repose the music demands.

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NEW YORK CONCERTS

(Continued from page 17.)

proves without question the fine art equipment of each member. There was capital musicianship, too, in the reading of the works by the various masters. The Mozart was delightful and the Beethoven played with a careful attention to detail which, however, never lost sight of the broad line. The carefully balanced program ended with an inspiring performance of the delightful Dvorák work, which was just the right relief after the austerities of Beethoven. A large audience showed its thorough appreciation of everything the musicians did.

New York Symphony Orchestra

At Carnegie Hall on Saturday evening, February 23, a large audience heard Walter Damrosch lead his orchestra in Tchaikowsky's fourth symphony, delivered with feeling and elan, and in some very well played (and much applauded) excerpts from "Parsifal," "Tristan," "Meistersinger," and "Siegfried." Hulda Laschanska, a young soprano, was the soloist, and did a "Louise" aria ("Depuis le jour") with ample voice of extremely sympathetic quality. Mme. Laschanska sings with much musical taste, intelligence, and vocal skill. She met with a pronouncedly favorable reception.

The Sunday afternoon concert of the New York Symphony had Guiomar Novaes as the soloist, and she gave a lovely rendering of Chopin's F minor concerto, in which she exhibited finished technique, a soulful tone, and delicate poetical fancy. A symphonic fantasia by George F. Boyle showed craftsmanship in construction, harmonic variety, and a fine sense for orchestral color. Victor Kolar's symphony in D also had a hearing, and proved to be a formally well knit work, very melodious, of contrapuntal ingenuity and rich hued instrumentation. Kolar conducted his own opus.

Ruth Cramer and Janet Jackson

Ruth Cramer and Janet Jackson, the two charming young American girls whose first recital created such a favorable impression, gave the first of a series of Easter recitals on Saturday morning, February 23, at the Princess Theatre, New York. The second and third recitals, known as "A Joyous Hour," will take place on March 9 and 23.

The program opened with "An Interior" and included dainty interpretations of "Spinning," "Gossip" and "Dance," to music by Bruneau and Kullak. The natural, graceful movements of the dancers are always refreshing. There is nothing artificial or forced about their work. It is spontaneous, and interesting to the young and old.

SUNDAY, FEBRUARY 24

Philharmonic Society; Marie Rappold, Soloist

Anna Case was scheduled as soloist for the concert of the Philharmonic Society, Josef Stransky, conductor, on Sunday afternoon at Carnegie Hall, but was unable to appear. In this emergency Manager Leifels secured the services of Marie Rappold, soprano, of the Metropolitan Opera Company, who was heard in the "Jewel Song" from "Faust" and "Vissi d'Arte" from "Tosca." Mme. Rappold was in the best of voice, and sang her two familiar arias superbly. At the conclusion of each she was recalled several times by the enthusiastic audience.

The program as a whole was notable for its cosmopolitan character. The composers represented, in addition to Gounod and Puccini, were Bach, by his concerto in F major for orchestra; Saint-Saëns, symphony No. 2, in A minor, op. 55; Chopin, orchestral suite, "Chopiniana," four familiar pieces orchestrated by Glazounoff; and Rimsky-Korsakoff, "Capriccio Espagnole." The Chopin suite was given for the first time at these concerts. It is a brilliant and colorful adaptation of the originals, which include the "military" polonaise, the nocturne in F, the mazurka in C sharp minor and the tarantelle in A flat. Throughout the afternoon the playing of the orchestra was spirited and effective, and the matinee from every point of view proved one of the most enjoyable of the season. The audience was large.

John McCormack at the Hippodrome

To an audience which crowded the Hippodrome from the orchestra pit to the top of the gallery, and with every available portion of the stage crowded, John McCormack sang a program of songs which began with "My Dearest Jesus, I Have Lost Thee" (Bach), "Mio caro Bene" (Handel), and included selections by Schumann, Schubert, Brahms, and a group of Irish folksongs arranged by Hughes, and concluded with four American ballads, "When I Awake" (Wintter Watts), "Charming Chloe" (Edward German), "The Cave" (Edwin Schneider) and "God Be With Our Boys Tonight" (Wilfred Sanderson). McCormack did the Schumann-Brahms group exceptionally well and he was probably at his best in Schumann's "Soldier," which brought forth the tremendous approbation of the audience.

The usual uncountable number of encores were demanded and given, and the well known McCormack enthusiasm prevailed throughout the entire concert.

Andre Polah ably assisted in violin numbers, "Minuet" (Mozart), "Variations" (Corelli-Tartini), "Scherzo-Tarantelle" (Wieniawski), "Nocturne" (Chopin-Wilhelmj), "Valse Bluette" (Drigo-Auer).

Edwin Schneider did splendid work at the piano.

MONDAY, FEBRUARY 25

Alphonso Grien, Baritone

Alphonso Grien, baritone, gave a recital in Aeolian Hall, Monday evening, February 25. Mr. Grien sang in Italian, German and English a program which disclosed fine taste both in choice and delivery.

A smooth legato characterized the opening number, "Sento nel core," Scarlatti, which immediately disclosed also a voice of splendid resonance, well placed and under excellent control. In the next number, "Non posso disperar," de Luca, of quicker movement, the diction was especially clean cut. Other numbers of the Italian group were: "Amarilli Mia Bella," Caccini, and "Danza, Danza Fanciulla Gentile," Durante. The second group, sung in English, opened with "Be Not So Coy," Rubinstein, and contained also the weird "O Thou Billowy Harvest Field," Rachmaninoff; "Under the Greenwood Tree," from Shakespeare's "As You Like It," Act II, Scene 5, set to music by James P. Dunn; the deeply impressive "The Chant of the Stars," Hoberg, delivered with broad phrasing and depth of conception; "Had a Horse," an interesting old folksong by Korbay; "O'er the Forest Rainclouds Lower" and "Shepherd, See Thy Horse's Foaming Mane," a dramatic old folksong also by Korbay. Brahms' "Wie Bist Du Meine Koenigin," "Meine Liebe ist Gruen," "In Waldeseinsamkeit" and "Verrath," which the singer interpreted with delicate feeling for the spirit of the lied, made up group three. Four songs by Fay Foster, with the composer at the piano, occupied the next place. These were "Winter," "My Menagerie," "Dusk in June," "The Red Heart," and a "Nipponese Sword Song." These were splendidly received. Two negro spirituals, "Swing Low, Sweet Chariot" and "Nobody Knows the Trouble I've Seen," by Burleigh, closed a highly delightful program—one which proved Mr. Grien to be a recital giver of exceptional understanding and not only of vocal technic but also of poetical content or dramatic spirit, as the case demanded.

Harry Gilbert accompanied Mr. Grien skillfully and with sympathetic co-operation throughout.

A large audience greeted the recital giver and applauded appreciatively and enthusiastically his good work.

Helen Moller, Danseuse

Helen Moller and the fifty pupils of her Temple, assisted by the Orchestral Society of New York, Max Jacobs, conductor, gave a performance of Greek dancing at the Metropolitan Opera House, New York, on Monday afternoon, February 25.

The principal feature of the program was Miss Moller's "dance-pantomime creation" given to the Schubert symphony in C major, interpreted by Miss Moller and the ensemble. The young pupils, aging from six to sixteen, displayed considerable grace and spirit. Miss Moller represented Spring, who crowned as Summer, dances joyously beside the brook until she is overcome by the winds of Autumn. A wild creature inspires the ensemble with the spirit of the Bacchanale and a riotous dance follows, giving place finally to Winter and the cold, lifeless earth.

Miss Moller, a girl from the prairies, brought a characteristic freedom into her work, in addition to more than just the average amount of originality. She has ideas about her work, which she has the courage to maintain, even in spite of whatever opposition there may be.

The "Valse Triste" (Sibelius) seemed to arouse the audience to greatest heights of emotion. It was danced by Miss Moller, à la September Morn, and seemed to create considerable discussion. The Tchaikowsky overture 1812 was the final number on the program, but was followed by the "Star Spangled Banner."

The Orchestral Society played the Gluck "Iphigenia in Aulis" and "Finlandia" (Sibelius). The work, under Mr. Jacobs, was up to the usual fine standard.

Kathleen Hart Bibb, Soprano

Kathleen Hart Bibb came all the way from Minneapolis to prove to New Yorkers that there is no monopoly of talent in the East. And she did so most emphatically, for her recital was one of the most satisfactory which has taken place at Aeolian Hall this season. Mrs. Bibb has a soprano voice of considerable power, pure, clear, agreeable in quality and capable of taking on much color; added to these attributes bestowed by nature is a thorough knowledge of how to sing; and superimposed upon all these, a mentality which enables her to be an interpretative artist of the first rank. Mrs. Bibb does that rare thing which is satisfactorily accomplished by so few artists. She considers each song as a mood picture by itself, and presents it to the audience in that form. The result is that one goes away after her program with the satisfaction of having really heard something. There are distinct impressions to be taken home—not the usual confused recollection of a pretty woman, an acceptable voice, and music vague and diverse.

After one has heard Mrs. Bibb sing, for instance, Reynaldo Hahn's "Fêtes Galantes," that song takes its place in the memory as something distinct, an artistic entity that will gladly be encountered on another program, provided, of course, that it be interpreted as well as Mrs. Bibb presented it.

She began with three old Italian arias by Pergolesi, Jomelli and Mozart, quietly but most effectively done, and forming a fitting introduction for what followed. In the

CONCERT ANNOUNCEMENTS

FLORENCE MACBETH

First New York Recital

Aeolian Hall,

Saturday Afternoon, March 16, 1918

Mgt.: Daniel Mayer, Times Building, New York

THE FIRST CONCERT

OF

SOCIETY OF

AMERICAN MUSIC OPTIMISTS

Mana Zucca, President

will be held in the Grand Ballroom of the

HOTEL MARSEILLES

103rd Street & Broadway, New York

ON

SUNDAY AFTERNOON, MARCH 3rd, AT 3 O'CLOCK

MEHLIN HALL, 4 East 43d Street, New York

Friday Evening, March 1st, 8:15

Song Recital by

FLORENCE NELSON

Lyric Soprano

Norman Winter at the piano

MEHLIN PIANO

Mgt.: Eastern Concert Bureau, 47 W. 42 St., N. Y.

MAX ROSEN

VIOLINIST

LOUIS GRAVEURE

BARITONE

WYNNE PYLE

PIANIST

Soloists at Carnegie Hall

Tuesday Evening, March 5th
at 8 P. M.

Tickets - - 50c, 75c, \$1.00 and \$1.50

Reserved seats at Carnegie Hall, Circle 1770
or at Humanitarian Magazine, Columbus 5140

next group were two compositions by Weckerlin—the "Dormez Vous" had to be repeated—and three old English works, the last of which, "The Dashing White Sergeant," by Bishop, aroused so much enthusiasm that she was obliged to concede an encore. Her French group—perhaps the best work of the afternoon—had Chabrier's "Les Cigales" (repeated), Duparc's familiar "Chanson Triste," Hahn's "Fêtes Galantes" (repeated), and two romances by the same composer, the last of which "Le Printemps," brought such applause that she added Fay Foster's "My Menagerie"—one of the best of American songs—as an encore. The final group included songs by Rhys-herbert, Harriet Ware, Fay Foster, Edward Horsemann and Frank Bibb. The Ware "Consolation," though artistically the poorest of the group, caught the fancy of the audience and was repeated, while Bibb's extremely effective "Rondel of Spring" scored its usual effect and called for another encore. All in all, Mrs. Bibb may well be pleased with her initial success in New York and New York well pleased to have heard and welcomed so thorough an artist, who is, incidentally, entirely an American product.

At the piano was Sergeant Major Frank Bibb, the singer's brother-in-law. One regretted that his military duties keep him away from the concert platform, for there are few who can accompany as Bibb does, especially the modern French chansons. Mrs. Bibb, who had benefited from his advance coaching as well as from his work at the piano, very rightly called upon him several times to share in the applause.

OPPORTUNITIES

STUDIO TO SUBLET.—An attractive, well furnished studio, situated at Broadway and 56th street, may be sublet in the mornings from 9 to 12 a. m. or afternoons from 2 to 5 p. m. Very reasonable arrangement can be made. All conveniences, including telephone. Address "V. D." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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HANDEL AND HAYDN SOCIETY PRESENT NEW ORATORIO IN BOSTON

Mabel Daniels' "Peace With a Sword" a Patriotic and Timely Work—Parker's "Hora Novissima" Also Given—Merle Alcock, Caroline Hudson Alexander, Lambert Murphy and Frederick Martin the Soloists—Raymond Havens Back From Successful Tour—Recital by de Gorgoza—Other News

Boston, Mass., February 23, 1918.
The Handel and Haydn Society, Emil Mollenhauer, conductor, gave its third concert of the season on Sunday evening, February 17, in Symphony Hall. Mabel W. Daniels' new patriotic chorus, "Peace With a Sword," for chorus and orchestra, the text adapted from a poem of Abbie Farwell Brown, was performed for the first time in Boston. Miss Daniels has written melodious and effective music for this poem. There are many powerful contrasts of shading in the music and startling climaxes, one of which ends the composition. There was tremendous applause at the conclusion of the performance, which was acknowledged by the poet and composer, both of whom were present.

Horatio Parker's "Hora Novissima," for chorus, solo quartet and orchestra, was the other work. This is probably America's greatest contribution to oratorio music. Although difficult to sing, it was manifest that the chorus had been very diligent in preparing for this performance. The finale of the quartet and chorus, "Tu sine litore," at the end of the first part, was overwhelming in its majesty. The alto solo, "Gens duce," was exquisitely interpreted by Merle Alcock, whose singing all through the performance was thoroughly delightful. Lambert Murphy also distinguished himself by his solo work. Caroline Hudson Alexander and Frederick Martin performed their parts with skill and beauty. Mr. Mollenhauer conducted with his customary authority, and the audience was very appreciative.

Raymond Havens Has Successful Tour

Raymond Havens, the brilliant young pianist, who recently scored as soloist with the Minneapolis Symphony Orchestra, has just returned to Boston after a very active tour, which included some of the biggest cities in New England, as Providence, Lowell, Bangor, Brunswick, Fall River, Amherst and Portland. At one period during this tour Mr. Havens played in six different cities within ten days.

Mr. Havens' Fall River recital was under the auspices of the Fall River Teachers' Association and was given on Friday evening, February 15, in the auditorium of Westall School. The program, which was characteristic of most of this pianist's programs, included Beethoven's "Sonata Appassionata," Chopin's ballade a flat, etude, F minor, waltz, A flat, scherzo, B flat minor; "Auf dem Wasser zu singen," Schubert-Liszt; "Liebestod," Wagner-Liszt; "Le Vent," Alkan, and Liszt's rhapsody No. 2.

Mr. Havens has been enthusiastically received wherever he has played, and it is very significant that the critics gen-

erally comment on his facility of technic, his feeling and skilled musicianship.

Emilio de Gorgoza Heard in Pleasurable Recital

Emilio de Gorgoza, Spanish baritone, gave a recital of old French operatic airs, French songs and Spanish and English pieces on Saturday afternoon, February 16, in Jordan Hall. It was very evident that Mr. de Gorgoza had fully recovered from the mishaps that caused this recital to be thrice postponed earlier in the season. He returned to Boston in full possession of the powers that have long since established him with both the miscellaneous public and connoisseurs of song—largeness and warmth of tone, elegant diction, sincere sentiment, subtle humor and versatility in interpretation. Duparc's exquisite "Phyllis" has not been more beautifully sung. The singer interpreted three Spanish songs in his customary enthusiastic and exhilarating manner.

Mr. de Gorgoza was recalled many times and sang two of his talking machine favorites in response to the insistent applause of a large audience—"Drink to Me Only With Thine Eyes" and "La Paloma." Helen M. Winslow was a sympathetic accompanist.

Song Recital by Mme. Fournier

Claudia Rhea Fournier, gifted contralto and professional pupil of Harriot Eudora Barrows, gave a song recital on Wednesday, February 6, in Churchill House, Providence, for the benefit of the Soldiers' Tobacco Fund. Mme. Fournier was heard in a program of Italian, French and English songs. The following notices might well serve as a commentary, not only on Mme. Fournier's vocal attainments but on the skill of her teacher, Miss Barrows:

This popular contralto was never heard to better advantage than last evening. She was in fine voice and sang her numbers with the ease and authority of a finished singer. That she has made perceptible advancement in her art since her last public recital was clearly evident in her singing, notably in the Ponchielli "Romanza," in the difficult "Pourquoi," and in the lovely "Pastoral" of the first group. Her French songs were given with much grace and charm and with admirable French accent. Her English group also was given with sympathetic understanding and pure diction and tone. Gene Ware gave the singer admirable support as her accompanist. —Providence Evening Tribune.

Mme. Fournier's singing, familiar to local concert patrons, never fails to give pleasure, her rich voice and refined style insuring a finished presentation of her songs. Unlike many singers who have "arrived," however, she has not been content to remain stationary in her art, and in last evening's recital could be plainly seen the sure improvement that comes to those who constantly strive for higher achievement.

The Ponchielli "Romanza," in the first group; Tchaikowsky's dramatic "Pourquoi," the delicate "A des Oiseaux," by Hue, and "Hymne au Soleil" in the second; and in several songs in the English group, her work could not have failed to impress those familiar with her singing with a sense of the advancement she has made in her art. —Providence Evening Bulletin.

Mme. Fournier repeated this program at a concert in Pawtucket, R. I., February 11, and will be heard in a song recital for the Woman's Club, of Fall River, in March.

Stoessels Play at Benefit Concert

Edna Stoessel, pianist, and Julia Pickard Stoessel, violinist, were heard at a benefit concert in aid of the Red Cross Surgical Dressings on Monday afternoon, February 4. The program was as follows: Violin and piano, sonata in F major, Beethoven; piano, nocturne in F sharp, etude in A flat, valse brillante, Chopin; prelude, Rachmaninoff; tango, Albeniz; rhapsody No. 6, Liszt; violin, gavotte, Bach; andante, Lalo; minuet, Tchaikowsky-Albert Stoessel; "La Media Noche," Alviles-Albert Stoessel; "Minuet Crinoline," Albert Stoessel; prelude and allegro, Pugnani-Kreisler. COLES.

Elizabeth Wood Assists Apollo Club

The second private concert of the season was given by the Apollo Club of Brooklyn, Dr. John Hyatt Brewer, conductor, at the Academy, Tuesday evening, February 19. The club had the assistance of Elizabeth Wood, contralto; George Sims Morrissey, bass, and Francis A. Weismann, tenor.

The club sang "Hymn Before Action" (Davies), "The Glory of War" and "My Love Is Like a Red, Red Rose" (William Armour Thayer), "Rule, Britannia," "La Marseillaise" and "The Star Spangled Banner," "The Blizzard" (Cadman), the incidental solo and quartet being sung by Lewis D. Zeidler, Walter H. Nevins, W. O. G. Jones and William A. Georgi; "Old King Cole" (Forayth), "The Hand Organ Man" (Othegraven) and "Viking Song" (Coleridge-Taylor).

The two numbers by Mr. Thayer, an Apollo Club man, were conducted by the composer and were greeted with much applause. The club, under Dr. Brewer's direction, did exceptionally fine work with Cadman's "The Blizzard," and all the singing was characterized by good ensemble, finish and variety of shading. "Old King Cole" won an immediate encore.

Elizabeth Wood's first group of songs included "Ah! Love, but a Day" (Mrs. Beach), "Birds in the High Hall Garden" (Arthur Somervell) and "My Love Is a Muleteer" (de Nigero), which she sang with intelligence and taste. The freshness and purity of her voice lent added beauty to the dainty Somervell song, while the gaiety and abandon of "My Love Is a Muleteer" evidently appealed both to singer and hearers. Later Miss Wood sang charmingly "My Heart Is a Lute" (Woodman) and "Sing to Me, Sing" (Sidney Homer). Generous applause greeted the contralto after each song. As encore she sang a beautiful lullaby.

George Sims Morrissey's contribution was "Martius"

(Cadman) and Francis A. Weismann sang "The Night Has a Thousand Eyes" (John Hyatt Brewer) and "Creole Lover's Song" (Dudley Buck), both singers being encored. The accompanists for the club were Alfred Robert Boyce, piano, and Albert Reeves Norton, organ. Francis Moore supplied excellent support for Miss Wood at the piano.

The audience was a large and fashionable one and generous with applause.

About Margaret Jamieson's Career

Margaret Jamieson, who won favorable notices from the New York critics, and warm enthusiasm from her audience through her recent recital in Aeolian Hall, New York, is a young artist from the studio of Sigismund Stojowski, with whom she worked for four years building up an extensive repertoire and to whom she feels that the most of her success is due.

She acquired a splendid technical foundation and gained in musicianship at Oberlin Conservatory, from which she was graduated in 1912. Her earlier musical education was received in Saginaw and Grand Rapids, Mich., and Milwaukee, Wis. Miss Jamieson's studies were begun at the age of six years, and she showed unusual talent when a very small child. Her teachers all predicted an artistic career for her, and although not always able to study continuously, she always cherished the dream of becoming a pianist and felt that her dream would be realized. Coming to New York in the fall of 1912, she studied for one season with Rafael Joseffy and four with Sigismund Stojowski.

Her first professional appearance was made in April, 1915, when she played the Saint-Saëns G minor concerto with the New York Symphony Orchestra in Norwich,



MARGARET JAMIESON,
Pianist.

Conn., receiving an ovation from the audience. Walter Damrosch, the orchestra's conductor, was said to be delighted with her playing, and has since written her a letter of happy prophecy and warm praise for her work on that occasion, which the young pianist cherishes. A Norwich daily said of this appearance: "Her playing showed genuine talent, well schooled, in quick sympathy with the delicate and poetic qualities and extreme facility in the technical demands. It was a rare feat that a player in her first public concert of note should achieve a performance of such notable distinction. Her musical future should be an assured one, possessing as she does technical, tonal and interpretative virtues in such abundance."

Since that time she has given successful recitals in Saginaw and in Grand Rapids, Mich., for the St. Cecilia, one of the largest musical societies in the Middle West; also in Ft. Wayne, Ind., for the Morning Musical, winning praise from the press. She has had appearances with artists of distinction, one with Sigismund Stojowski and Thaddeus Wronski in a concert given for the benefit of the Polish Victims' Relief Fund in Norwich, Conn., May 11, 1917, and one with Jacques Thibaud, the French violinist, January 11, in Norwich. Possessing a large repertoire which embraces works from the classic, romantic and modern schools, as well as several concertos, and having an attractive personality in addition to her musical talents, she should go far in the profession which she has chosen.

Miss Jamieson will very probably be heard again in Aeolian Hall, New York, in the spring.

Yvonne de Tréville to Be Guest of Honor

Yvonne de Tréville, the celebrated coloratura soprano, has accepted the invitation of the New York Vocal Teachers' Association to be guest of honor at its public reception at Chalif's, New York, on the evening of March 12.

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ELLA DELLA

"PLAY FOR THE BOYS OR SING FOR THEM," SAYS SOKOLOFF

Violinist, Just Back from France, Tells How the Soldiers Appreciate Music

"Please tell every musician in America who is looking for a chance to do his bit to help out," began Nikolai Sokoloff, just back from four months in France, "that he can do nothing which will be more appreciated than to volunteer his services for the entertainment of the boys who are in the field. I was never so proud of my chosen art as I am now that I have seen that it is the one thing to which all of them—American, French and English—turn first as a relief from the hardships and trouble of service.

"It is the most remarkable thing, especially in the American camps, to see those young fellows who, at home, probably would insist on rag-time or popular songs, listening with the greatest pleasure to music of the first class, cheering its performance to the echo and clamoring greedily for more. This war is going to mean a great deal to music in America!"

"Yes, if you can sing or play and want to do your bit to help out the younger men who must do your fighting for you, volunteer for service in France. You will perform for such audiences as you never had before, no matter how great your popularity may have been. And grateful—one is really embarrassed by the thanks which is heaped upon one for so little."

"And how do you volunteer?" asked the MUSICAL COURIER representative.

"Go and see Mr. McLean at Y. M. C. A. Headquarters, 124 East Twenty-eighth street, New York. He'll fix it for you. Why," went on Sokoloff, warming to his subject, "I didn't go over with the idea of playing. What I was interested in was the conditions of the French musicians in this war and I went there to make a personal investigation. But somebody asked me to play, and after I had done so at one of the camps and seen what pleasure it gave to the men, I simply kept playing day after day, in the French and American camps, wherever I was sent. Once they set aside an automobile for our special use, and with its aid I was able to play in six different camps in one day."

"Adventures?"

"Some. At Soissons, which is still only six kilometres from the front. Not an adventure, exactly, but the chance of one. They told us Fritz still sent over some shells or dropped a bomb or two on principle every few days and then we played in a hall with canvas over a great hole in the roof, which had been made the week before—luckily when nobody was in the hall. Three thousand poilus packed that hall to hear us and another hole in the roof would have finished every one of us at once and together. And the reports of the big guns furnished part of the accompaniment—always coming in aggravatingly on the unaccented beat, of course! Then there was a real lightless night at Paris. I had been invited to a dinner of some Australian officers. As the coffee came on, the sirens, warning of an air raid, began outside and the lights went

out. So everybody groped his way into the ball room. Finally they produced a carefully shaded candle, so my accompanist could see, and I played for an hour, though I assure you I couldn't even see the strings of my fiddle."

"And about the French musicians?"

"It is pretty hard for them, more particularly for the teachers. As far as the orchestra players go, they are better off now than since the war began, because there are more concerts and the pay is a trifle better. It is astonishing



NIKOLAI SOKOLOFF,
Violinist, in France, where he gave a great many recitals in the camps of the French and American armies and was instrumental in starting the movement which has resulted in the formation of the American Friends of Musicians in France.

how the soldiers and officers on leave in Paris turn to the orchestral concerts as a relief. However, there are a great many musicians there who need aid, either for themselves or their families. Many have been wounded and temporarily or permanently incapacitated, and they and theirs must be helped. I am glad to know that the letters I sent home when I first reached France helped to aid the organization of the new society of American Friends of

Musicians in France, which has already begun to send substantial financial aid. Relieve me, it is appreciated."

"And your plans?"

"Really, I don't know. I should like to go back and help some more, and perhaps I shall. But I can only say once more to all fellow musicians, if you want to help, there is no way you can do it better than by volunteering to play or sing for the boys in France."

A New Agent for the French Society of Authors, Composers and Publishers

The French Society of Authors, Composers and Publishers of Music have appointed Oscar Osso as its sole agent for North and South America. Mr. Osso has, for the past two years, successfully represented the interests of the Society of French Playwrights and Composers; and this second appointment now concentrates into the one office the collection of royalties for French music and the transaction of the business of the Society of French Playwrights and Composers. These two societies practically control the entire artistic, dramatic and musical output of France.

Since no public performance of a French musical or dramatic work may be given without the consent of the author or composer, Mr. Osso, as the duly authorized agent of his principals, announces his willingness to cooperate with such establishments as may need this license.

Extensive plans are being formulated for a national propaganda campaign to exploit French music in America. The American music loving public have not heretofore been fully aware of the genius of French composers; and it is the intention of Mr. Osso to establish a library of French music for the convenience of artists and musicians. Mr. Osso will employ various other means to educate the American musical public to a fuller appreciation of the superiority of French musical accomplishments.

Burnham Completes Successful Tour

Thuel Burnham, who at the beginning of the present season cancelled a tour of something like sixty concerts on account of express embargoes and difficulties of transportation for his piano, found himself confronted with several lawsuits, brought for breach of contract by different local managers throughout the country who had been advertising him to their patrons, and who demanded his appearance or an indemnity of no mean monetary consideration. Mr. Burnham, who had settled down to a winter of teaching at his New York studios in Carnegie Hall, was averse to interrupting the lessons of his pupils, but yielded finally to the urging of his manager, who assured him that the necessary number of concerts could be arranged without interrupting his classes at Carnegie Hall. The engaging parties agreed to furnish local Steinways if Mr. Burnham's own piano could not be shipped. The pianist has just returned from his tour, which was carried through with extraordinary success, his piano arriving in almost every instance, and the artist himself reaching his destinations many hours late, but without exception in time for his concert.

MURATORE Does It Again

THIS TIME IN BOSTON



AS DON JOSE.

"Mr. Muratore was a virile and striking Don Jose. He sang eloquently, with fine diction and beauty of tone. His characterization was thoughtfully composed. At first soldierly in bearing, he skilfully suggested the man's gradual downfall, the primitive savagery of his nature aroused and loosed in the smuggler's camp, later to culminate in the murder."—*Philip Hale, Boston Herald, Feb. 21, 1918.*

"Don Jose was rather a poor stick, but Muratore makes him grand."—*Boston American, Feb. 21, 1918.*

"He sang gloriously, and his Song of the Rose, in the second act, won the chief applause of the afternoon—and deserved it."—*Louis C. Elson, Feb. 21, 1918.*

"Mr. Muratore's is the Jose of tragic power and virile passion. Yesterday, also, it was the Jose of an accomplished and self-controlled singer, respecting music, regardful of the larger ways of song."—*H. T. Parker in Boston Eve. Transcript, Feb. 21, 1918.*

JULIA CLAUSSEN SCORES HEAVILY IN ANNUAL CHICAGO RECITAL

Heifetz Again Conquers Chicago—Columbia School Orchestra Program—Society of Musical Friends Formed—Adolf Brune Students Heard—American Conservatory Summer Session—American Composer Commends Knupfer—Bush Conservatory "Smileage" Program—John Rankl Heard—Thibaud with Musicians' Club—Chicago Musical College Items—Revivals on Orchestra's Programs

Chicago, Ill., February 23, 1918.

It is an inspiration and an education to hear Julia Claussen in one of her programs of songs, serious songs that she loves—and she cares for the deepest and most beautiful of compositions. To the beautiful poetry (for the words of the translations on the program were something to enjoy by themselves), Mme. Claussen gave the true meaning through the music. Her welcome back to Chicago after her season with the Metropolitan Opera Company must have been most gratifying to her. As the program progressed it was interesting to watch the close attention of her audience and to see the real enthusiasm expressed for her lovely singing.

The program began with a French group: "La Procession," César Franck; "Les Papillons," Chausson; "Clair de Lune" and "Fleur Jete," Fauré, all exquisitely thought out and given only as Mme. Claussen can give this French music of the deeper nature.

The Russian group included songs by Gretchaninoff, Tchaikowsky, Arensky, Sjogren, the beautiful "Prayer" of Melartin, and the "Dew is Falling on Wood and Mead," a second song by Sjogren. These songs of the Russian school were of great variety, Sjogren's "The Cloud" forming a very dramatic centre for the group. It takes just such a voice as Mme. Claussen possesses to do songs of this nature.

The von Weber songs, "Der Schwermutige," "Ich denke dein," and "Unbefangenheit," which we are apt now to think a bit old-fashioned, proved to be very interesting, and "The Three Gypsies," by Liszt, was a very bright bit of coloring in the program. Just here must be mentioned Edgar Nelson's accompaniments, which were masterpieces of sympathetic feeling for the works and the singer. The Liszt number, quite a rhapsodie for piano alone, was done so easily that the audience was scarcely aware of its difficulty. Throughout the program much was required of the piano, and always the effect was just what was needed.

The last group, containing familiar songs, MacDowell's "Midsummer Lullaby," "A Maid Sings Light," Carpenter's "When I Bring You Colored Toys," contained one not so well known—a "Nocturne," by Kramer, an exquisite setting to equally exquisite words by Frederick H. Martens.

At the close of the program, although many encores had been given, the audience would not leave until several were added, the last being the "Slumber Song" of MacFadyen,

which sent every one home feeling very much delighted with its lovely tone and charming conception.

Mme. Claussen should have been pleased at the genuine enthusiasm to which she inspired her audience, and the cordial greeting she received. It was an afternoon long to be remembered.

Jascha Heifetz Again Conquers Chicago

For the third time, Heifetz conquered Chicago when he appeared last Sunday afternoon in a recital which had been postponed from January 13, the Sunday the big blizzard prevented Heifetz and others from getting here. Every available seat in the hall was occupied, and some 300 or more placed on the stage—which is really remarkable in itself for an artist appearing here for the third time. There seems little to be said about this genius that has not already been said, although one could rhapsodize for pages on his virtuosity, superior qualifications and withal simplicity. His interpretations inspire admiration and wonder, his personality is magnetic and modest, and the ease and mastery with which he surmounts the most intricate passages astonish both musician and layman alike. In everything he does Heifetz is the mature artist, and his maturity is as remarkable as the incomparable beauty of his tone and his brilliant technical equipment. The Paganini D major concerto was a piece of rare art in the hands of this youth. Likewise the Bach chaconne for violin alone was amazingly set forth. There was a pervading sense of beauty seldom brought out as many times as it has been played here, and new lights thrown upon it by a violinist who delivers the message of the composer. The E minor nocturne of Chopin arranged by Auer, two Paganini caprices, and the Wieniawski A major polonaise were played with captivating simplicity of expression and loveliness of tone. By this time the enthusiasm of the auditors had reached such heights that pandemonium reigned supreme, and Heifetz must needs answer the wild shouting, stamping of feet and applause by adding several encores. To say that the young violinist won a huge triumph is but mildly expressing his genuine success.

His opening group comprised four numbers by Joseph Achorn, which this reviewer was unable to hear.

Andre Benoist at the piano played exquisite accompaniments.

Heifetz comes back next Sunday afternoon for his last recital of the season, and will be heard for the second time this season with the Chicago Symphony Orchestra on April 12 and 13.

Columbia School Orchestra Program

An audience which taxed the capacity of the Studebaker Theatre last Sunday afternoon listened to the program presented there by the Columbia School Orchestra, assisted by several soloists. The Columbia School of Music has every reason to feel proud of its orchestra, which is a worthy body made up for the most part of students of the school under the leadership of Ludwig Becker. For an amateur organization, its reading of the Weber "Jubel" overture and a movement of the Mozart "Jupiter" symphony was excellent. The large audience assured Conductor Becker and his orchestra of its pleasure by hearty

and well deserved applause. Ethel Dickson, a piano pupil of the school, gave a good account of herself in the first movement of the Arensky concerto, op. 2. In the air of Heroidas from Massenet's "Hérodiade," Ethel Edith Jones was very admirable. Miss Jones is the possessor of a well trained contralto voice of good quality and of excellent musicianship. The gifted singer is a member of the faculty of the Columbia School and has studied under Louise St. John Westervelt, with whom she is still pursuing her work. Miss Jones did herself, as well as her efficient mentor and the school in which she has received her instruction, great credit on Sunday afternoon. She came in for a large share of the afternoon's success.

The orchestra gave the soloists admirable support.

Later, Genevieve Laubach Davison, pianist, from the class of Clara Osborne Reed, and Israel Berger, a violin pupil of Mr. Becker's, played, the former a movement from the MacDowell D minor concerto and the latter the Saint-Saëns B minor concerto, and the orchestra closed with the Liszt second Hungarian rhapsodie.

Society of Musical Friends

Walter Spry, the well and favorably known pianist and instructor, has founded a new society called the Society of Musical Friends, organized to facilitate public appearances of young American artists. Under its auspices a series of concerts are to be given on Sunday afternoons. The first of these was presented last Sunday at Lyon & Healy Hall by Esther Newcomb, soprano, and Caroline Schuyler. The members of the Society of Musical Friends are Ludwig Becker, Charles W. Clark, Walter Knupfer, Florence Magnus, Gertrude H. Murdough, Allen Spencer, Walter Spry, Ernest Toy and Louise St. John Westervelt.

Adolf Brune's Students Heard

Several students from the class of that prominent piano teacher and composer, Adolf Brune, furnished a delightful program Tuesday evening for a large gathering, which filled every inch of space in Mr. Brune's Kimball Hall studio. Edna Seidel opened with good renditions of the Chopin G minor nocturne and the Leschetizky mazurka in E flat major. In the MacDowell "Improvisation" and a Brahms ballade, Marion Dahlen gave a good account of herself. Genevieve Calvin, the youngest participant of the evening, played exceedingly well the Merkel polonaise in E minor. Miss Calvin has studied only a year and a half and her work showed how much Mr. Brune accomplishes with his students in so short a time. The principal feature of the program, however, was Mrs. I. W. Colby's playing of the first movement of the Saint-Saëns G minor concerto. It was given with fine effect and Mrs. Colby won the admiration and hearty applause of the listeners. Mr. Brune has every reason to be proud of the achievement of his pupils; their work on this occasion was cause for much congratulation for this well known instructor. His work at the second piano in the concerto was finished and greatly admired. Two students from the class of Joseph Schwickerath, Eugene Schweizer and Fred H. Soderberg, assisted.

Bush Conservatory "Smileage" Program

Last Saturday morning a unique and interesting program was given in the Bush Conservatory recital hall, consisting of a quartet of "Jackies" from the Great Lakes Naval Training Station, speeches by H. B. Gould, musical director of the Fossick Commission at the Great Lakes Station, and some of the soldiers who have served and been wounded in the trenches, as well as a speech on "Smileage," explaining to the students what it is and its real purpose.

At this program President Bradley was able to raise about \$500 for "Smileage." Through the influence of the conservatory, Mr. Bradley has placed about \$1,000 worth of "Smileage," which will give 1,000 boys occasion for wholesome smiles.

The conservatory has a number of stars for its service flag.

March Recitals Under Neumann

Recitals under the management of F. Wight Neumann during the month of March are: Marie Kryl, piano, Cohan's Grand Opera House, Sunday afternoon, March 17; Henriot Levy, piano, Cohan's Grand Opera House, Sunday afternoon, March 24; Ysaye, the great Belgian violinist, recital, Cohan's Grand Opera House, Sunday afternoon, March 31.

American Conservatory Summer Session

The American Conservatory will hold a five weeks' summer session from June 24 to July 27. Nearly all the prominent members of the faculty will remain in Chicago during this period and accept pupils. The session will include many important features. A series of lectures is to be given by the president, John J. Hattstaedt, for the special needs of piano teachers.

E. Warren K. Howe will conduct special repertoire classes for vocal students and O. E. Robinson, daily classes for students of public school music. There will also be lectures on children's piano instruction by Louise Robyn and Olga Kuechler. Arthur O. Andersen and John Palmer are to have charge of the classes in harmony, counterpoint, and composition. A matter of special interest will be a series of five recitals at Kimball Hall by members of the faculty.

Advanced piano students of Kurt Wanieck, violin students of Ramon Girvin, and voice pupils of Thomas Rem-

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ington will appear in recital, Saturday afternoon, March 2, at Kimball Hall.

Knupfer Receives Commendation from American Composer

Walter Knupfer is in receipt of the following letter from Charles T. Griffes, the composer:

February 12, 1918.
MY DEAR MR. KNUPFER—Thanks for sending me the program of your "All American Evening." It is a great pleasure to know of one more teacher who does not regard himself as bound by tradition to teach the "classics" only. It is only the really open minded and progressive musicians who try to interest their pupils also in late works, and I am glad to be able to reckon you among these. They are of great value to our musical progress.
Yours very cordially,
CHARLES T. GRIFFES.

Edwyl Redding, artist-pupil of Walter Knupfer, played for the Wilmette Catholic Woman's Club on Friday, February 15. Miss Redding will also give an organ recital at the First Presbyterian Church on March 3.

John Rankl Sings "Paolo and Francesca" Music

A better choice than John Rankl to sing the lyric episodes of Berenice Wyer's musical setting to "Paolo and Francesca" would be difficult to find. "Paolo and Francesca" was presented last Thursday evening and Friday afternoon in Centraiz Hall with the composer at the piano and William Owen, dramatic reader, and Mr. Rankl, baritone. In the three solos allotted the singer, "Giovanni's Lament," "The Soldier's Song," and "Paolo's Song," Mr. Rankl gave a splendid account of himself. The popular baritone's voice is well fitted for this work with its sympathetic, rich quality, wide range and mellow tone, and his singing added greatly to the evening's entertainment. He came in for a great share in the success of the presentation.

Schofield Recital Postponed

Illness prevented Edgar Schofield from giving his scheduled recital Wednesday morning at the Ziegfeld in Carl D. Kinsey's series.

Activities of Arthur Burton Pupils

Among the many pupils from the class of Arthur Burton, that prominent Chicago vocal instructor and coach, who are most active, may be mentioned Arthur Kraft, and Charles von Linke, both tenors. Mr. Kraft sang at the Hyde Park Hotel Musicale on Sunday afternoon, February 17, and in the evening at the First Methodist Church in Evanston. Mr. von Linke sang for the West End Woman's Club on February 15 and will sing for the Independent Religious Society at the Grand Opera House on March 3.

Hans Hess' Chicago Recital, March 10

As already announced in the MUSICAL COURIER, the date for Hans Hess' Chicago recital at the Playhouse is Sunday afternoon, March 10, at three o'clock. The well and favorably known cellist has arranged an especially interesting program to please the taste of all. Mr. Hess' annual recitals are looked forward to with much anticipation by his many friends and admirers.

Cadman's Sonata Heard

One of the most interesting features of the program presented Monday afternoon in Orchestra Hall foyer by Lillian Ammalee was Charles Wakefield Cadman's A major piano sonata. Each movement, with mottoes taken from Joaquin Miller verse, are big vital numbers and fit the motto perfectly. The "Risolutio con noblemente" is "a rush of rivers and a brush of trees, a breath blown far from the Mexican seas"; the andante, "for the skies of rolling blue" and "the balmy hours when lovers woo," and the last movement, allegro con fuoco, is of "the matchless steed of the strong new world." The sonata is indeed a worthy work from the prolific pen of this eminent composer.

Harrison Wild Closes Kimball Hall Organ Series

The unusually large audience that greeted Harrison M. Wild in the last of the first series of noon organ recitals at Kimball Hall was a tribute to Mr. Wild's work in Chicago. The program save for the G minor fantasia of Bach was more or less of the nature of "program" music. It was a pleasure to see the name of Clarence Dickinson among the writers and a pleasure to hear his "Canzona." The interest has now been awakened as shown by the enthusiasm on this Washington's Birthday program and a second series will doubtless be given.

The following organists have taken part in this series: Tuesday, January 22, Emory Gallup; Wednesday, January 23, Herbert Hyde; Thursday, January 24, Katharine Howard-Ward; Friday, January 25, Palmer Christian; Tuesday, January 29, Alice R. Deal; Wednesday, January 30, Emory Gallup; Thursday, January 31, Mrs. Wilhelm Middleschulte; Friday, February 1, Hugo P. Goodwin; Tuesday, February 5, Allan Benedict; Wednesday, February 6, Florence Hodge; Thursday, February 7, Dr. J. Lewis Browne; Friday, February 8, Dr. Louis Falk; Tuesday, February 12, Tina Mae Haines; Wednesday, February 13, Walter Keller; Thursday, February 14, Allen W. Bogen; Friday, February 15, Mrs. George Nelson Holt; Tuesday, February 19, William D. Belknap; Wednesday, February 20, Dr. Francis Hemington; Thursday, February 21, Mason Slade; Friday, February 22, Harrison M. Wild. A luncheon, including all of these recitalists, followed the recital.

Chicago Musical College Notes

Marie Pruzan, artist-pupil of the college, and member of the Chicago Opera Association, has been engaged to sing in Bruch's cantata, "The Cross of Fire," which will be given by the Chicago Singverein, under the direction of Mr. Boeppler at Orchestra Hall, March 27. Miss Pruzan also will sing at the same concert Beethoven's aria, "Ah, Perfida."

Dorothea Neville, student of the voice department, has

been engaged for a leading part in "The High Cost of Loving" at the Olympic Theatre.

Two portraits of members of the college faculty are on exhibition at the Art Institute. These are a portrait of Gustaf Holmquist by Arvid Nyholm, and one of Burton Thatcher by Charles M. Lesaar.

Jake Hamon, student of the School of Expression, gave a reading February 16 at the Lakeside Theatre in conjunction with a concert by the Lane Mandolin Club.

Carl D. Kinsey, vice-president and general manager of the college, has been in New York. It is probable that important engagements will be made as the result of his visit.

The program presented by the college Saturday morning, February 23, was given by the School of Opera, under the direction of Adolf Muhlmann, and by students in the piano, vocal and violin departments. There were selections by Liszt, MacFadyen, Weatherly, Rehfeld, Nicolai, and Brahms, besides the mad scene from Donizetti's "Lucia," and the third act of "Carmen." Mrs. A. G. Wachenreuter sang the mad scene from "Lucia," and those appearing in "Carmen" were Mrs. Lathrop Resseguie, Olga Kargau, Dorothy Herman, Lillian Dyer and Lowell Wadmund.

Thibaud with Musicians' Club

The Musicians' Club of Women, formerly the Amateur Musical Club, has chosen the American Fund for French Wounded as the war activity to which the proceeds of the recital by Jacques Thibaud, March 4, will be given.

This especially fitting, since M. Thibaud is a soldier of the French Army now on leave of absence in this country and has served with distinction in the great war.

Jeannette Durno on Tour

Not only is Jeannette Durno a busy piano teacher, she is also one of Chicago's busiest pianists. At present Miss Durno is on a concert tour in the West, which will keep her busy up to March 5, when she will resume teaching in her Chicago studio.

The Symphony Concert

Several revivals were features of the twentieth program of the Chicago Symphony Orchestra this week. The first number, Tchaikowsky's "Serenade for String Orchestra" had not been heard on these programs for some thirteen years; the Guilhaud concerto for oboe was revived after fourteen years, at which time, as on this, Alfred Barthel, the first oboist of the orchestra, played the work. Arne Oldberg's fantasy "At Night" was the other revival, which, however, was heard for the first time on last season's programs. The Tchaikowsky number proved a worthy revival, and was exquisitely set forth by Conductor Stock and his men; especially the waltz, which caught the audience's fancy, and was most enthusiastically applauded. Conductor Stock arranged the orchestral score of the Guilhaud concerto, and both soloist and orchestra gave it a skillful performance. The music in Oldberg's fantasy is especially beautiful and the orchestra brought out its many worthy points to good effect. Other items were Frederick Stock's arrangement of the love scene from the second act of Wagner's "Tristan and Isolde," and Liszt's symphonic poem, "Les Preludes," both of which were given stirringly beautiful performances.

Notes

Under the auspices of the University Orchestral Association the Chicago Symphony Orchestra presented one of its regular programs at Leon Mandel Hall, Tuesday afternoon, February 26.

The orchestra presented its seventh "pop" before the usual crowded house on Thursday evening, February 21. The next "pop" on March 14 will be made up of request numbers.

JEANNETTE COX.

Music at the University of Illinois

J. Lawrence Erb, F. A. G. O., has been continuing his organ recitals at the University of Illinois, Urbana. Interesting programs, at hand, show that he was scheduled for the following Sunday afternoons: January 27, February 3, February 10, February 17.

At the University School of Music, a students' practice recital was given Tuesday evening, February 12. Following is the program:

Sonata, op. 10, No. 1 (Beethoven), Doris Hess; "The Beautiful Land of Nod" (Greene), Beulah Sheldon; "When Stars Greet Night" (Huerter), Dorothy Reeves; "Water Sprites" (Chaminade), Leila Dilling; "Lullaby" (McFadyen), "Over the World to You" (Clarke), Marie McWilliams; nocturne (Meyer-Helmund), Florence Downend; "Love in Maytime" (Parker), Virginia Taliaferro; "Melodrame from Piccolino" (Guirand), "By the Brook," op. 52 (Bois-deffre), C. C. Larson, Helen Parks, accompanist; "With Verdure Clad" ("Creation") (Haydn), Ruth Daniels; "Nymphs and Shepherds" (Purcell), Adelle McClure; reverie in F (Debussy), Gladys Richards; "Sing, Nightingale" (Kjerulf), "My Lover He Comes on the Snee" (Clough-Leigher), Laura Dole; impromptu (Schubert), Richard Kent; "Secrecy" (Wolf), "Dedication" (Schumann), Velma Dumas; "Marche Grotesque" (Sinding), Margaret Pahl.

Aschenfelder Studio Notes

Elizabeth Roegener, contralto, artist-pupil of Louis Aschenfelder, was featured at the annual musicale of the New York City Mothers' Club, given in the assembly room of the Waldorf-Astoria, New York, on Friday afternoon, February 15. She was highly successful in two groups of songs. Mr. Aschenfelder accompanied her.

Alice Gentle Home Again

Alice Gentle, the attractive young American singer who is to create the leading role of Charles Wakefield Cadman's "Shanewis" at the Metropolitan Opera House, returned to New York on Wednesday, February 20, from a most brilliant season in Havana with Bracale. In the season Miss Gentle repeated the triumphs in "Carmen," which she had won in other companies. The Havana critics praised her singing and acting unanimously, making a point of her never exaggerating the character of the Spanish gypsy.

The feature of the season was Miss Gentle's essaying, for the first time, the role of Leonora in Donizetti's "Favorita," which is rarely given these days on account of the extraordinary range which the role calls for and the classic style in which it is written. Miss Gentle sang the part several times and always to capacity houses.

During one of the weeks Miss Gentle accomplished a feat of singing four successive performances, the title role in "Carmen," Santuzza in "Cavalleria," Laura in "Gioconda" and the Page in "Huguenots." In the last role she sang the aria in the second act, which is frequently omitted, and made a notable success in it.

When seen by a MUSICAL COURIER representative, Miss Gentle said that she had enjoyed the experience tremendously. And she had only words of the greatest praise for Mr. Bracale, the man who has been giving the Cuban people such fine seasons.

"A peculiar thing about the Cubans," said Miss Gentle, "is that they come to the first performance ready to criticize, and if the performance does not meet with their approval they do not come again. Another thing, they



ALICE GENTLE,
As Santuzza in "Cavalleria Rusticana."

like a change! Mr. Bracale gave as many as three new operas a week, which meant lots of hard work for Mr. Polacco, the conductor. It was not unusual for us to rehearse all afternoon and then sing in the evening. When little Tamaki Mjura made her debut in "Butterfly" the company rehearsed as late as four o'clock on the day of the performance, and "Carmen" was given with a single orchestral rehearsal.

"The publicity given the singers was most unusual. Post cards were made of them and these were distributed in the stores. They were even wrapped up with the groceries and carried home.

"The climate is glorious and the people most hospitable. To demonstrate this, I must tell you about one man who voluntarily sublet his apartment to us because he had heard that we were tired of the hotel. The Cubans have the happy faculty of making newcomers feel at home. And there is a great deal in that, isn't there?"

Rosen with Central Concert Company

Max Rosen recently gave an exceedingly successful recital in Detroit, under the management of the Central Concert Company. The local newspapers were most enthusiastic about the youthful violinist, and gave him columns of review, interviews, caricatures, etc. The Detroit Free Press says that the audience who listened to Rosen numbered very nearly 5,000 persons. Professor A. A. Stanley, head of the University School of Music, of Ann Arbor, said recently of Rosen's concert there: "It was one of the finest violin recitals ever given in Ann Arbor." Max Rosen also played for the Detroit Newsboys' Association, and it goes without saying that the lads gave him a deafening greeting and tumultuous applause.

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KANSAS S. M. T. A. HOLDS PROFITABLE MEETING

**Banner Event—Good Fellowship—Unusual Talent—
Next Gathering at Emporia**

The Kansas State Music Teachers' Association held its convention at Parsons, February 6, 7 and 8. It was one of the most delightful meetings the association has ever held, although the attendance was poor on account of sickness, together with extreme cold weather prevailing over the State the preceding week, and the fact that Parsons is in one extreme corner of the State. During the week of the convention the weather was most delightful and the spirit of the convention was one of the most delightful and congenial of any association meeting.

On Wednesday, the 6th, a meeting of conservatory and college delegates was held for the purpose of forming an association of music schools. This group met throughout the day, trying to formulate some plan for getting together. It was not until Friday afternoon that final arrangements were made.

At that time the meeting was called to order by Harold



On the steps of the First M. E. Church, where the convention was held. (Left to right) D. A. Hirschler, retiring president; Paul R. Utt, re-elected secretary and treasurer; Mrs. Utt, secretary of the Kansas chapter of the A. G. O.; (behind her) Charles S. McCray, supervisor of music in the Parsons schools, and Harold L. Butler, president-elect.

L. Butler, dean of the Kansas University, School of Fine Arts, and the following resolutions adopted:

This association shall be known as the Kansas Association of College Schools of Music and Conservatories. It shall be the object of this association to establish uniform minimum academic and musical entrance requirements, uniform minimum courses leading to the various degrees and certificates, to unify and make interchangeable, credits granted in the schools of music and conservatories of the State, and to promote the raising of the music educational standards of the State.

MINIMUM ENTRANCE REQUIREMENTS
Fifteen units of academic work shall be required for entrance to any degree or diploma course. In any degree or diploma course in which voice is a major, the applicant must have completed grade two in both voice and piano, or equivalent, as outlined in the suggested high school course of the Kansas State Music Teachers' Association. In courses in which piano, violin or organ is the major, the entrance requirements shall be through grade six of the same outline, course, or equivalent.

Twelve units of academic work shall be required for entrance to any certificate course. Musical entrance requirements for these courses shall be the same as for the degree course.

DEGREE OR DIPLOMA COURSES
All candidates for a degree or a diploma shall offer at least twelve hours of theory and four hours of history of music. Those majoring in some instrument shall offer not less than fifteen hours of college work, of which at least ten shall be in English. Those majoring in voice, shall offer not less than twenty-five hours of college work, of which not less than ten shall be in English and not less than ten in modern foreign language.

TEACHER'S CERTIFICATE COURSE
The teacher's certificate course in piano, violin or organ shall be the same as the first three years of the degree course, omitting the college subjects, substituting therefor one hour per week of normal training in the major subject and one hour per week in actual teaching of that subject, throughout two semesters.

It is recommended that credit in applied music be allowed toward the A. B. degree on the basis of two hours credit for six hours practice and two lessons during each week.

The dues of this association shall be \$1.00.
The officers are as follows: Paul R. Utt, dean of Ottawa University Conservatory is the president; Louis V. Rowland, of Baker University, Baldwin, Kan., is secretary and treasurer.

The plan is not finally worked out, but in a formative state. It will probably be another year before the organization is perfected. It is expected that this organization will mean a great deal toward unifying the work of the various music schools of the State and will help toward the standardizing of the course in the various schools represented.

Wednesday Evening

On Wednesday evening after the registration of teachers the regular session of the Kansas State Music Teachers' Association was opened by President Hirschler in his annual address. He emphasized the fact that at the present time it is the duty of the music teacher to do his best in his community to keep the spirit of the people at all times loyal to this Government, and by his art relieve the tendency toward hysteria.

He further stated that the day has gone by when the musician is classed as an unnecessary factor, and that we play a very real part in modern American life. He urged that we get into the community life more and more, and that if we can help in any way in our line it is our duty to do so.

After the president's address a very delightful program was given by Mrs. Edward MacDowell, in which she brought before the association the work of the MacDowell Memorial Association, giving her illustrative recital on MacDowell and his ideals.

Because of the orders of the fuel administrator it was found impossible to hold the reception which had been planned, although about fifteen minutes was spent in meeting people of Parsons and becoming acquainted with Mrs.

MacDowell and partaking of light refreshments which the Parsons Thursday Music Club had provided. By the way, a great deal of the success of this meeting was due to this Parsons Thursday Music Club, under the direction of the president, Mrs. B. E. St. Clair, and also to O. B. Barker, of Parsons, who acted as local representative of the association and directed all the local matters.

Thursday Morning

On Thursday morning at 9:30 the different conferences met—the piano conference under the chairmanship of L. U. Rowland, the voice conference under Harold L. Butler and the violin conference under Mr. Keenan.

In the piano conference a very interesting paper by Miss Elliott on the "Psychology of Piano Teaching" was read and was the only paper listed for the conference. She emphasized the fact that every teacher should understand thoroughly the underlying principles of psychology, applying them to his or her work; that the pupil should consider the lesson period one which he would love to spend and we would not have the bugaboo of the missed lesson. She expressed the idea that in the studio the better we look and act and the friendlier the ideas we express, the more and better the piano will be played. She further stated that the college psychology course was not necessary to this end, but books on psychology should be read and a great deal of practical thinking should be spent on the subject in order to form one's own psychology.

At the close of this paper an interesting discussion arose on various subjects. D. A. Muller, of Topeka, gave an extemporaneous talk on "Music Teaching Versus Muddling," in which he emphasized that the teacher must have a definite plan for his teaching and he must be able to inspire his pupils with a goal toward which they should strive.

In the violin conference, Mr. Keenan gave an address on "The Violinist's Left Hand."

In the voice conference, Mr. Malloy, who was booked for the first paper, was unable to be present on account of school duties, so the only address was that of Paul R. Utt on "Vocal Common Sense."

Mr. Utt emphasized the fact that there are a great number of voice teachers and singers who do not use common sense. This is the definition he gave the one given by Harrington Emerson, the noted efficiency expert: "Com-



(Left to right) D. A. Hirschler, retiring president and dean of the Kansas chapter of the A. G. O.; Otto B. Barker, of Parsons, who did the local work for the convention; Mrs. Edward MacDowell, and Charles S. Skilton, chairman of the accrediting committee.

mon sense is sound, practical judgment guiding right feeling, illumined by keen, true intuition." He then went on to explain how this applies to the singer, showing how the ordinary singer and teacher is mentally lazy. He spoke of the fact that we are looking for a short, easy, quick method of turning out singers and suggests that this is as it should be. In order to make sure, though, that one has found the best, easiest and quickest vocal method, one must test every means he uses for producing the finished artist, for acquiring a beautiful voice and for achieving the artistic ideal by the standards of common sense. He then went on to apply this to the different phases of teaching. The final thought was that unless the singer knew the ideal toward which he is striving, one need not expect him to approach or reach the ideal. He then suggested a series of ideas to which all could agree, calling them the singer's ten commandments.

These are as follows:

- I. Thou shalt have a pure legato and sostenuto.
- II. Thou shalt have resonance, that character of tone which makes it carry, loud or soft.
- III. Thou must have ample power.
- IV. Thou shalt attain freedom of production throughout the vocal compass.
- V. Thou must be able to go from a pianissimo to a fortissimo and return without sacrificing quality or a break in the voice. Great artists do this on every tone.
- VI. Thou must be able to pronounce distinctly and with ease throughout the voice.
- VII. Thou must acquire a flexibility which will meet all demands made upon it.
- VIII. Thy tone quality must always be sympathetic, not like a file.
- IX. Thy ear must be able to keep thee on the pitch.
- X. Thou must have an artistic sense or musical taste which shall tell thee when and how to use the various vocal devices and equipment.

After this address there was a general discussion among the teachers on various vocal topics, different ideas being expressed in regard to various kinds of vocal work.

At the close of the conference a joint session was held. The first address of this session was by Charles S. Skilton on the "Outlook for the American Opera."

He spoke of the historical fact that music is said to follow the development of the race, and so our own music has mirrored our American life. We are disin-

clined to display emotions essential to opera, so American composers have used other forms for voicing their feelings. We go to opera to hear some noted singer or for some reason of like character, while the European goes to hear the opera itself. As to the American opera, there are various points of view. First, the American opera may be on an American subject by a foreign composer, such as Puccini's "Girl of the Golden West." Second, an opera by a naturalized American on an American subject, as Herbert's "Natoma." Third, an opera by an American on any subject, and, fourth, an opera by an American composer on an American subject. Of the last group we have Nevins' "Daughter of the Forest." Mr. Cadman is also at work on an opera of this character.

A distinguishing characteristic of an American opera should be an American style, and we have no definite American style. A distinguishing American style may develop after another generation. Possible themes for opera in this country would be Salem witchcraft, Rip van Winkle and things of like character, while musical ideas might be obtained from the Indians, the negro, and possibly the cowboy.

This address of Mr. Skilton's was followed by an address by Mr. Beach on "The Music Teacher: A Community Asset or Liability." In this address Mr. Beach spoke of the fact that musicians are considered different by others in the community and below the normal individual. Musicians had been known to consider themselves much above the normal individual, so that probably the truth of the matter is that they are about like other folks. The failure of the general public to give the musician his dues is probably due to the fact that the musician, as a rule, does not mix so much in the community life as he should. The musician who does nothing for his community is the worst kind of a liability to that community. If he does something for his community when paid for that work, he is a very small asset; liabilities more than counterbalance this. The musician is the only one who can do things in his own line in the community and should realize that fact and do things for the community along his line. There is a possibility of a musician's standard being too high for the community. One must remember that the improvement of the people is gradual and should plan for music which will coincide with this improvement. Music is considered by some as next to religion as an uplifting force, but the bulk of the people do not get this uplift and can not, unless the musician mingles with the community life. All people should do their best to line up with various communities in which they live.

After Mr. Beach's address the association adjourned to the Mathewson Hotel for a very delightful luncheon. Here short talks were given by different people on various subjects, music being taboo. The event closed with the singing of "America."

At 2:30 the session opened with an address on the "Certification of Music Teachers" by Harold L. Butler. In his address Mr. Butler said that Kansas had done more than any other state toward advancing the musical ideals of the teacher and toward unifying the work. What we have done is not perfect in any way but it is doing some real good and we should not give up because it is unsuccessful in some ways. The method for granting certificates now used is wrong. We should do more along the line of personal examination. Mr. Butler suggested that the association at this meeting provide for the issuing of a higher grade certificate than the one now issued, the present being recognized as the elementary certificate. The



D. A. Hirschler, P. A. Beach and Charles S. Skilton, conferring about some thoughts arising from the address given by the two latter at the morning session.

thought was that the present certificate is not adequate for use in schools and communities where music has made quite an advance although it is effective in the small towns and communities where there was, as a rule, only one music teacher.

Mr. Butler was followed by Harry P. Study, the superintendent of schools at Neodesha, Kans. Mr. Study said that one reason for the public schools not granting any credit for outside music study, and for some schools not adopting the plan, was jealousy and friction among the music teachers. He added that the plan the association is following at present is not feasible in small communities, and the smaller the community the less feasible the plan.

The plan that Mr. Butler suggested was much better and should be adopted by the association. One trouble in working out this plan is that one cannot prove a negative quality in a positive manner. One reason why the plan has not been followed in numerous schools is because of lack of interest on the part of the school superintendent. If the association could get the superintendent interested,

there would be no trouble to get thorough and unified music study.

Mr. Study then said: "If I had a public school music teacher who would not try to push her work, even at the expense of other school work, I would get rid of her. I would want her to think her work was the best in the school." He then spoke of the good work that was being done at Parsons under the direction of Mr. McCray. It was shown by the orchestra number which was played just before Mr. Beach's address. He gave a synopsis of the report of the United States Commissioner of Education in regard to musical conditions in the schools throughout the country. He was in favor of the schools accepting credit for outside music study, and if the association could make it easy, they wanted to do the work. He felt that music was the one thing to help make social solidarity which is one of the essential features of a true democracy.

It is necessary for all of us to stand together for music in the high schools and public schools. We should stand for a time and place for these things in the school course. He also stated if the Kansas State Music Teachers' Association would give a large place on their programs to the considering of the subject of public school music problems and the problem of supervisors of music, he would be in favor of granting the teacher leave of absence to attend the meetings.

At the close of Mr. Study's address the Glee Club of the Parsons schools, under the direction of Mr. McCray, sang, in a very finished manner, "Snowflakes," by Chaminade, and the sextet from "Lucia." As an encore they did "Calm as the Night," by Bohm. This high school glee club would be a credit to a great many colleges and Mr. McCray is to be complimented for their work.

An address by Bessie Miller, supervisor of music in Kansas City, Kans., on the "Course of Study in Music in the Public Schools," followed. Among other things, Miss Miller said that music in the public schools had a three-fold value—cultural, educational and social. We seek to give the child the ability and desire for the opportunity to express himself musically. Music is the one fine art which a number of people may participate in at one time. Music should be taught with the idea expressed by Charles H. Farnsworth in mind: "Experience should precede all formal instruction." It certainly is better to sing too many songs than to stress the theoretical problems, as they may be obtained later, while with the singing of the songs there comes the rhythm and tonal sense. Miss Miller then went on, giving detailed outline of the work from the primary through the high school course.

After the paper by Miss Miller, a program of numbers by Kansas composers was given. These were represented by Emma J. Slater, songs; Daniel A. Muller, songs, and Charles S. Skilton, organ.

The program of Thursday evening, given by the Kansas Chapter of the American Guild of Organists, assisted by several members of the Association, was as follows:

"Variations de Concert" (Bonnet), Alfred Hubach; "The Cry of Rachel" (Salter), Mrs. William Bunsen; sonata, op. 19, piano and violin (Sjogren), Margaret Waste, Archibald Olmstead; scherzo and finale, fourth symphony (Widor), Charles S. Skilton; "A Prayer at Dawn" (Baynon), "Invictus" (Huhn), Ernest L. Cox; prelude and allegro, violin (Paganini-Kreisler), George Keenan; "If I Were King of Ireland" (Foster), "The Pretty Creature" (Wilson), "Pilgrim's Song" (Tschakowsky), Paul R. Utt, Mrs. Utt at the piano; prelude and fugue on B-A-C-H (Liszt), Daniel A. Hirschler.

Minutes of Annual Business Meeting, Friday, February 8

The Association was called to order by President Hirschler on Friday, February 8, 1918, at 10:15 a. m. The minutes of the preceding annual convention, being printed, were not read. The minutes of the executive committee meeting at Topeka, Kans., on October 25, 1917, were read and approved.

The revised constitution, as printed in the minutes of the Association for 1918, was adopted, with the following changes:

Article 3, Section 2, Substitute the word "association" for "society" in the second line.

Article 4, Section 2, to read as follows: Any music lover not in the above class, upon payment of a fee of \$1.00, shall be entitled to attend all sessions of any one annual meeting of the association but shall not have a voice in the association.

Article 5, Section 1, to read as follows: The annual meeting of the Kansas State Music Teachers' Association shall be held at such time and place as may be determined by vote of the association.

If no time and place is selected by the association, the executive committee shall have the power to determine these details. If it may seem advisable, from any foreseen cause, the executive committee may change the time and place of the annual meeting.

Article 8, Section 1. The first sentence shall close after the first word in the second line, the balance of the sentence being crossed out.

The business of the association was then resumed under the new constitution.

Report of the accrediting committee read and approved.

Treasury reports read and adopted.

Motion: That a committee of not to exceed two be appointed, whose duty it shall be, first, to communicate with all supervisors of public school music, urging upon them the importance of affiliation with the Kansas State Music Teachers' Association, and announce the policy of this association to devote a full day to a conference and discussion of public school music problems.

Second, to organize a definite campaign, having for its object the relief of supervisors of music from their duties in order that they may attend this day of every convention, and to urge the payment by the board of education of the railroad expenses of the supervisor attending. The expenses of this committee shall be paid out of the funds of this association.

Motion adopted.

Motion: At the next session of the Kansas State Music Teachers' Association the program committee is hereby instructed to see that a discussion is held on the material and books used in the public schools.

Motion adopted.

Motion: Be it resolved that there be established a second and higher standard for the accrediting of teachers of music by this association, to be based upon a written examination and a personal examination in the subject for which such certificate is desired.

Motion adopted.

Motion: Persons holding the certificate now issued by the Kansas State Music Teachers' Association may obtain the higher certificate on examination in the manner designated by the accrediting committee and payment of one dollar.

Persons now holding no certificate of this association may obtain the higher grade certificate upon examination, both personal and written as designated by the accrediting committee and by payment of a fee of \$2.00.

Motion adopted.

Motion: That the Kansas State Music Teachers' Association hold its next annual meeting during the second week of February, 1919.

Motion adopted.

Motion: That the Kansas State Music Teachers' Association hold its 1919 meeting at Emporia.

Motion adopted.

Motion: No music teacher who is not a resident of the State of

Kansas at the time of the annual meeting shall be elected to the executive committee.

Motion adopted.

Members of the executive committee were elected as follows: D. A. Miller, for a term of two years, by unanimous vote; Bessie Miller and E. L. Cox, elected for a term of one year by unanimous vote; Paul R. Utt, F. A. Beach, Louis U. Rowland, were elected by ballot, for a three-year term; Charles S. Skilton was elected chairman of the accrediting committee, by unanimous vote; the following members making the balance of the committee: F. A. Beach, Louis U. Rowland, Margaret Waste, Frederick Rogers.

The officers were elected as follows: President, H. L. Butler; vice-president, D. A. Hirschler; secretary and treasurer, Paul R. Utt.

Motion to adjourn. Motion adopted.

Resolution: Be it resolved, that the Kansas State Music Teachers' Association in assembly convened this, the 8th day of February, 1918, at Parsons, Kan., extend its grateful appreciation to the trustees and pastor of the First Methodist Episcopal Church for the use of their building, to the Parsons Chamber of Commerce, to Otto B. Booker, to the Thursday Music Club, to Harry P. Study, to the Jenkins Music Company, to the Johnson Music Company, to Charles S. McCray, to the High School Glee Club, to the High School Orchestra, to the newspapers of Parsons, and to all others for the courtesies extended to the association during the meeting in Parsons. The secretary is hereby instructed that these resolutions be printed in the local papers and a letter of thanks be written to the individuals mentioned.

Resolution adopted.

Resolution: Be it resolved that in the present crisis the Kansas State Music Teachers' Association met in assembly does hereby pledge its undivided loyalty and support to the Government of the United States.

Resolution adopted.

Resolution: Be it resolved that the association appropriate from the general fund the sum of \$25.00 to apply on the expenses of the president or some other delegate to the association of presidents and past presidents.

Resolution adopted.

(The above resolutions were adopted at the evening session, Friday, February 8.)

Programs Enjoyed

In the afternoon a program was given by members of the Association, as follows:

Allemande, gavotte and musette, suite in D minor (D'Albert), Louis U. Rowland; "Love Like the Dawn Came Stealing" (Cadmian), "I Wept, Beloved, as I Dreamed" (Hue), arioso, "Canio's Lament" ("Pagliacci") (Leoncavallo), Otto B. Booker, Mrs. Otto B. Booker at the piano; concerto in D minor (MacDowell), Esther Payne, Ann Myers, orchestral parts on second piano; "Deep River" (Fisher), "How Many Thousand Years" (Huhn), Paul R. Utt.

The Association closed with a fine evening concert given by members of the Association:

Nocturne, op. 62, No. 2 (Chopin), "Gardens in the Rain" (Debussy), Elsie Smith; "Sapphic Ode" (Brahms), "The Swan" (Grieg), "Synove's Song" (Kjerulf), Katherine Kimmel sonata, op. 40 (Selle), (Boellmann), William B. Dalton; "A Burst of Melody" (Seiler), "Twilight" (Glen), "The Bells of Youth" (Speaks), Evaline Hartley; violin solo concerto, first movement (Saint-Saens), Frank Kendrie; "Concertstück," op. 40 (Chaminade), Harriet Greissinger, Carl Preyer, orchestral parts on second piano.

Notes

All present seemed to feel that this Parsons meeting was one of the best the Association has ever had. The fellowship and good feeling of the members toward each other was evident to a large degree.

On the artistic side a number of the performers deserve a great deal more note than the ordinary concert talent.

Mr. Utt, in his songs, was appreciated and was recalled at every appearance. He displayed one of the smoothest voices and the most finished art of any singer who sang at the convention.

Deserving special mention also was the piano playing of Esther Payne, playing MacDowell's concerto in D minor in a wonderful manner.

On the last evening's program Frank Kendrie gave a masterly interpretation of the Saint-Saens concerto.

Harriet Greissinger was recalled after her playing of the "Concertstück" by Chaminade, but did not respond to the encore.

All had looked forward to hearing Mr. Butler on the last evening's program, but he was taken suddenly ill in the afternoon and was unable to appear.

On the organ program the prelude and fugue on B-A-C-H played by Mr. Hirschler calls for special mention, his technic and registration being of a high order.

Mr. Rowland, in the Allemande, gavotte and musette by d'Albert, brought forth a storm of applause and was obliged to respond with an encore.

Evaline Hartley, on Friday evening, deserves a special commendation for her smooth, even work and was obliged to respond to the encore, giving John Alden Carpenter's "Little Bit About Sammie."

It has been the policy of the Association to meet in different sections of the State, in order to promote the musical atmosphere of that section of the State, but at this convention the sentiment was strong that hereafter a central meeting place should be chosen, rather than going to these different sections. For this reason Emporia was chosen for the next meeting.

Anne Griffiths Entertains

Anne Griffiths, the well known teacher of singing, whose Pittsburgh studios have been the scene of many interesting events, recently gave a reception at which she was assisted by Christine Miller, the popular contralto, Miss Miller, with Clara Huhn, coloratura-soprano, and Mrs. Graville Filer, soprano, sang, and Walter Wild, organist of the Shadyside Presbyterian Church, Pittsburgh, played a suite for piano which was dedicated to Earl Mitchell, who is now serving Uncle Sam, being stationed at Camp Lee, Petersburg, Va. Mr. Wild is a graduate of the Royal College of Organists, London. Many prominent members of Pittsburgh's musical and social circles were present, so that altogether this event was one of the leading features of Pittsburgh's winter season.

Levitzi Re-engaged at Toronto

Mischa Levitzi, who scored an artistic triumph with the Toronto Symphony Orchestra, at Toronto on February 12, was immediately re-engaged for next season. He has been engaged to play with the St. Louis Symphony Orchestra on March 15 and 16, and is playing at Cleveland, Erie, Pa., Oberlin, Ohio, and various other towns during the month of March.

New Laurels for Olive Nevin

Olive Nevin has been winning new laurels for herself in the Middle West. On January 31, she sang before a capacity house in the Atheneum, Milwaukee, Wis., and met with a cordial reception; were she to return she would be assured of a capacity house at any time. On her way back to Chicago, she sang at the Great Lakes Naval Training School. On Saturday afternoon, February 2, she was heard in an informal program in the club rooms of the Chicago College Club. Miss Nevin's informal programs, that is, her descrip-



OLIVE NEVIN,
Soprano.

tion and explanation of each song before she sings them, were received with particular enthusiasm there. On February 4, she gave a more formal program at the Playhouse, where a very representative audience greeted her. She introduced a group of songs by Gena Branscombe. Miss Nevin was greatly feted in Chicago. In Sewickley, Pa., she sang recently before a large audience in the public school auditorium at a meeting of the Teachers' Association. Her program contained songs by native composers, among those being Ethelbert Nevin and Daniel Nevin, her brother. Here again she was warmly welcomed.

Mrs. Babcock Reports Many Openings

In these days the war changes the condition of all things, and Charlotte Babcock's International Musical and Educational Agency, which is located in Carnegie Hall, New York, is at present suffering from a lack of men to fill the many positions which are at present open. Mrs. Babcock has been overwhelmed with calls for men and women to fill excellent college positions for next September, and she declares there is nothing but optimism in the outlook for next season.

PAUL ALTHOUSE

TENOR

Metropolitan Opera Co.



Sings with tremendous success

GARDEN OF DREAMS

By JOSEPH McMANUS

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EASTERN CONCERT BUREAU

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IS ORGANIZING A SERIES OF CONCERTS IN SMALLER CITIES IN THE EASTERN STATES DURING THE SEASON OF 1918-1919 AND WILL ACCEPT A FEW YOUNG AND TALENTED ARTISTS UNDER THEIR MANAGEMENT.

Bonnet's Art of Absorbing Interest

Joseph Bonnet has established his position as an artist of the first magnitude during the tournee of organ concerts he is now filling in the country. Many of the large and important musical centers are included in his itinerary, and the same enthusiasm and interest invariably prevails. From the opening number of the program, his extraordinary magnetism and virtuosity impresses the audience through his artistic conception and interpretation of the works performed. Since his arrival in America, Bonnet has done more to popularize the organ as a concert instrument than has long been accomplished. The organ



JOSEPH BONNET.
The celebrated French organist.

recital is too often regarded in a different light from other musical offerings, and while there are many free recitals in all directions, Bonnet is appearing before capacity houses either with an admission fee or by public subscription.

His success this season has been instantaneous, and after a first appearance, a reengagement has invariably followed. In Philadelphia four recitals already have been given. Following upon his great ovation in Symphony Hall, Boston, recently, two supplementary recitals will be given in March. The breadth and splendor of his art is absorbing the interest of both musicians and laymen, and has brought the organ recital up to the same level and dignity as those given by the virtuosos of the piano, violin or song. In all respects he is the worthy successor of his great master, Guilman.

Bonnet's bookings extend up to the end of May, and include a tour of the Middle and Far West, the South, and Canada.

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, February 28

Maggie Teyte. Song recital. Afternoon. Carnegie.
Alix Young Maruchess-Myron Whitney. Afternoon.
Punch and Judy Theatre.
Philharmonic Society of New York. Evening. Carnegie.
Elias Breeskin. Violin recital. Evening. Aeolian.
National Opera Club—Dora de Philippe, soloist. Evening. Waldorf-Astoria Hotel.

Friday, March 1

Philharmonic Society of New York. Afternoon. Carnegie.

Saturday, March 2

Pablo Casals. Cello recital. Afternoon. Aeolian.
Max Rosen. Violin recital. Afternoon. Carnegie.
Mozart Society Musicales—Alice Nielsen, soprano; Louis Sobelman, violinist, soloists. Afternoon. Hotel Astor.
Russian Symphony Society. Evening. Carnegie.
Sinsheimer Quartet—Sigismund Stojowski, soloist. Evening. Rumford Hall.
Olga Carrara-Pescia and Rita d'Asco-Roxas. Joint recital. Evening. Aeolian.

Sunday, March 3

Philharmonic Society of New York—Harold Bauer, pianist, soloist. Afternoon. Carnegie.
Orchestral Concert American Express Employees' Association. Afternoon. Aeolian.
Mai Kalna, soprano, assisted by Max Gegna, cellist. Afternoon. Princess Theatre.
Maude Fay. Song recital. Evening. Carnegie.
Camille Seygard. Evening. Princess Theatre.

Monday, March 4

Amy Tomkinson-Giacomo Cantelli. Evening. Aeolian.

Tuesday, March 5

Alma Gluck. Song recital. Evening. Brooklyn Institute of Arts and Sciences.
Berkshire Quartet. Evening. Aeolian.

Thursday, March 7

Ratan Devi. Song recital. Evening. Aeolian.
Medea-Symphony Society of New York. Afternoon. Carnegie.

Friday, March 8

Philharmonic Society of New York. Afternoon. Carnegie.
Leta Quartet. Afternoon. Aeolian.
Costoley Trio—George Copeland, piano; Ignace Novitsky, violin; Arthur Hadley, cello. Evening. Aeolian.

Electra-Symphony Society of New York. Evening. Carnegie.

Saturday, March 9

Guiomar Novaes. Benefit. Afternoon. Aeolian.
Philharmonic Society of New York. Evening. Carnegie.
Jacob Gegna. Violin recital. Evening. Aeolian.
Christine Langenhan-Beethoven Society Musicales. Afternoon. Hotel Plaza.

Sunday, March 10

Symphony Society of New York. Afternoon. Aeolian.

Monday, March 11

Lotta Madden. Song recital. Afternoon. Aeolian.
New York Chamber Music Society. Evening. Aeolian.

Tuesday, March 12

Flonzaley Quartet. Evening. Aeolian.

Wednesday, March 13

Harold Bauer. Piano recital. Afternoon. Aeolian.

Thursday, March 14

Boston Symphony Orchestra. Evening. Carnegie.
Chevalier Loverde. Composition recital. Evening. Aeolian.

Yolanda Mero, "the Best"

Her recent press notices represent superlative praise for Yolanda Mero, the pianist, whose art is undergoing a steady crescendo of excellence, according to her critics. A recent New England tour netted the following extraordinary lines of praise for this extremely fine artist:

"Mme. Mero, on her performance of the concerto last evening, will rank with any of the other masters of the pianoforte who have been heard here, and this is written with memories of Messrs. Paderewski and Hofmann."—New Haven Register, February 13, 1918.

"Mme. Mero's brilliancy as a pianist had full opportunity for exhibition, and marvelous indeed was the brilliancy of her performance. Perhaps there is no other woman

"Found its place on concert programs because it pleases."

"With All My Heart and Soul"
By Ernest R. Ball

in the world capable of performing so perfectly."—New Haven Leader, February 13, 1918.

"She unites many of the best qualities required in concert pianists."—New Haven Courier Journal, February 13, 1918.

"It was masterly and (with all due respect for our Suffrage friends) for a woman it was simply wonderful."—Bridgeport Standard, February 12, 1918.

After the New Haven concert, Rudolph Steinert, manager of course and a well known musical authority, sent the following telegram to New York: "Paderewski, Hofmann and Harold Bauer are great pianists, but I heard the best of all tonight. Yolanda Mero is the artist I refer to."

Good Shepherd Church Concert

Under the direction of W. P. Schilling, an interesting program was performed at the Church of the Good Shepherd, Broadway and 207th street, New York, February 21. An orchestra, chorus and soloists took part in the affair, which drew a good sized audience of appreciative people.

The work of the soloists as well as that of the chorus is to be commended. Mr. Sieber, in "A Night in Granada," displayed a quality of voice that deserved a more prominent part. That most difficult song, the Bach-Gounod "Ave Maria," was surprisingly well sung by Miss Fitzgerald.

The audience, evidently the music lovers of the parish, was very attentive and gave every evidence of enjoyment by its generous enthusiasm. The tenor who had rehearsed the sextet and quartet was unable, at the last minute, to sing. Rather than omit these two numbers, Professor Schilling procured a professional tenor, who failed to sustain his reputation as a singer. The acceptable rendition of these two numbers was due to the efforts of the rest of the participants.

Others who took part, and greatly pleased the listeners by their playing and singing, were Albin Korn, Marie Young, William B. Thomas, N. C. Rasmussen, Marguerite Haefner, Alma M. Schwarz, Harold C. Hall, Gertrude Bladon, Helen Miller, M. Sweeney, M. Leonard, Paul Mahedy, Mildred Roeder and E. H. Wuerst.

Rybnér, Not Rübner

Cornelius Rybnér, a Dane, and head of music at Columbia University, has been asked by the authorities of that institution to spell his name as given at the beginning of this paragraph (which is the correct Danish spelling of the name) in preference to making it Rübner, as had been done by that gentleman when he lived for some years in Germany. Later, on coming to America, he retained that method of spelling.

Professor Rybnér recently arranged a concert in honor of his former teacher and friend, Niels Gade, and coached the artists in the music of that composer. The affair was given by the Fraternal Association of Musicians, in memory of Gade.

CHRISTINE LANGENHAN'S IMPORTANT ENGAGEMENTS

During the past season Christine Langenhan, the distinguished soprano, has advanced rapidly into prominence, due to her many appearances in the East and West. Among her latest engagements, are an appearance with the Beethoven Society of New York, on March 9, at the Plaza Hotel, New York. The artist will be heard in a group of English, Slavic, and French songs. Florence Harvey will play the accompaniments.

Another booking of musical importance is her appearance on April 2, with the Oratorio Society in Baltimore, when Mme. Langenhan will sing the soprano part of Handel's "Messiah." A chorus of 500 voices will co-operate with the Russian Symphony Orchestra, under the leadership of Joseph Pache, the well known conductor of the society. Mr. Pache, who heard Mme. Langenhan at her last New York recital, wrote the artist the following flattering letter:

Baltimore, Md., January 20, 1918.

MY DEAR MME. LANGENHAN—It gives me pleasure to tell you how much I enjoyed your singing. If you would know me a little better, you would know that I very seldom say such things, as it is not my habit to flatter people because I expect good things from serious artists.

The best proof of my interest in you is this: that I look forward to the day when you will sing in Baltimore under my baton. In the meantime, all good wishes from,

Yours sincerely,
(Signed) JOSEPH PACHE.

In addition, Hugo Boucek, the personal representative of Christine Langenhan, announces that his artist has just signed a contract with a talking machine company.

Murphy's Initial New York Recital

Lambert Murphy, the popular young American tenor, formerly of the Metropolitan Opera forces, whose voice is well known to concert goers, will make his initial bow as a New York recitalist. Monday afternoon, March 4, at three o'clock at Aeolian Hall.

From an extensive repertoire Mr. Murphy has chosen for his program: Recitative, "Deeper and Deeper Still"; aria, "Waft Her, Angels, Through the Skies," from "Jephtha" (Handel); "Passing By" (Purcell); "Air de Sargines" (Nicolas Dalayrac); "Over the Steppe" (Gretchaninoff); "The Songs of Grusia" and "In the Silence of Night" (Rachmaninoff); "Chevauchee Cosaque" (Fourdrain); "La Lettre" (Aubert); "L'Ane Blanc" (Hue); "Vieille Chanson Espagnole" (Aubert); "Voir Griseldis" (from the opera "Griseldis"—Massenet); "The Unfore-



Photo by Bain News Service.

LAMBERT MURPHY.

The popular tenor, who will give his first New York recital on Monday afternoon, March 4, at Aeolian Hall, in his New York home.

seen," (Cyril Scott); "The Secret of a Rose" (Class); "The Crying of Water" (Campbell-Tipton); "In Moonlight" (Elgar); "I Hear a Thrush at Eve" (Cadman); "Consecration" (Charles Fonteyn Manney).

G. H. Caselotti in Floral Park Concert

G. H. Caselotti, the well known New York vocal maestro, recently gave a concert for the benefit of the military committee at the home of Mr. and Mrs. John Lewis Childs, in Floral Park, L. I., when he presented a program rendered exclusively by his pupils, both vocal and instrumental. Among the vocal pupils who participated were Mary H. Caselotti, soprano; Mary F. Haines, soprano; Antonio Augenti, tenor; Madeline Lucas, soprano, and Maude Lucas, contralto. The piano pupils were Kathleen Channing (eleven years old) and Mr. Caselotti's seven year old daughter.

The features of the concert were a duet for soprano and tenor (in Italian) from "Sonnambula," sung by Mrs. Haines and Mr. Augenti; "La Villanelle," Del "Acqua," beautifully rendered by Mrs. Caselotti, and a duet from "Il Trovatore" (in Italian) artistically sung by Maude Lucas and Mr. Augenti. Mr. Caselotti accompanied, and again won honors for his exceptional work.

Oliver Denton in New York

Oliver Denton, the greatly admired American pianist, has just returned from a much needed rest at Palm Beach to fill several engagements, among which are the following: Carnegie Hall, with Max Rosen (César Franck sonata),



OLIVER DENTON,
At Palm Beach.

March 2; MacDowell Club of New York ("Eroica" sonata), March 5. Later in the season Mr. Denton contemplates making a joint tour of Texas with Rafael Diaz, the tenor.

Fay Foster Compositions at Globe Music Club

The fourth concert by the Globe Music Club, under the auspices of the New York Globe, was given at the Wanamaker auditorium, New York, on Wednesday afternoon, February 20. It was devoted to the songs of Fay Foster, of which the program included the following compositions: "Call of the Trail," "Dusk in June," "Springtime of Love," "A Maiden," "Spinning Wheel Song," "Were I Yon Star," "One Golden Day," "Winter," "If I Were King of Ireland," "My Menagerie," "The King," "The Honorable Chop Sticks," "The Shadow of the Bamboo Fence," "The Cruel Mother-in-law," "At Last," "The Kiss in Colin's Eyes," "The Little Ghosts," "Your Kiss," "The Red Heart," "A Nipponese Sword Song," "In a Carpenter Shop," "Somewhere," "Little Miss Central Park West," "Riverside Drive versus Avenue A," "The Strange Looking-glass," and "Our Bloomey Lands or Heather."

Charles D. Isaacson, the chairman, in introducing Miss Foster, spoke of her as being one of America's foremost women composers.

The participating artists were Florence Otis, soprano; Louise Scheerer, soprano; Bernard Ferguson, baritone; Mary Bradin, violinist; Adelaide Tydeman, contralto; Margeurite Potter, contralto, and Lou Stowe, diseuse. Florence Otis, made a deep impression with her fine voice and artistic rendition of a group of four songs. Bernard Ferguson sang two groups. The beautiful quality of his voice won instantaneous acknowledgment.

The feature of the concert was "In a Carpenter Shop," for female voices with baritone solo, beautifully sung by Mr. Ferguson. This delightful composition was recently produced with success by the Philomela Ladies' Glee Club at the Academy of Music, Brooklyn.

Louise Scheerer, Adelaide Tydeman, Marguerite Potter and Lou Stowe (four pupils of Miss Foster) rendered their respective numbers with artistic finish. Miss Foster played the accompaniments charmingly.

American Institute Students' Recital

The twenty-seventh event of the thirty-second season of the American Institute of Applied Music, New York, Kate S. Chittenden, dean, took place February 19 at headquarters, when a program consisting of ten piano and four vocal numbers and one violin number made up the list of pieces. Anastasia Nugent, Samuel Prago, Mildred G. Dewsnap, Rose Innes Bartley, and Mildred Deats, have all been heard before at these recitals, receiving their meed of praise. Newman D. Winkler played MacDowell's "Witches' Dance" very well, and Grace McManus has a nice voice, both young people receiving warm applause. Madeline Giller excelled in her playing of Chopin's ballad in G minor, and an interesting debut was that of Henry Borjes, violinist, who played Leonard's "Military Fantasia" well. Others who appeared were Dorothy Dox, Sidney Levy, Edith Schroeder, John Cleveland, Helen Murphy and Lois Rogers. There was an audience of good size despite the drizzling rain, and a fact worth mentioning was the number of American composers on the program. They were Whelpley, MacDowell, Lavallee, Weatherly and Eden. Those who appeared were pupils of Miss Chittenden, Miss Ditto, Mr. Baker, Mr. Sherman, Mr. Lanham, Mr. Hodgson and Mr. Schradieck.

OBITUARY

Mary Yerkes Gulick

Mary Yerkes Gulick, mother of Charles Leech Gulick, concert organist, passed away suddenly at the home of her son, in Westfield, N. J., February 12.

Mrs. Gulick's life was one of unusual influence along educational lines, in which field she had been actively engaged. Her love of the beautiful and her vital interest in all things musical were a continual source of inspiration to the many students and professional musicians with whom she daily came in contact. A life-long friend said of her passing: "She always seemed like one of those who were so full of life and the love of life that she could not die; and, indeed, she cannot, for those who love the best things in life and build them into their lives are building in things that never die. Such people live forever."

At the funeral services in the home on the evening of February 13, Rose Bryant sang. The interment, which was private, took place on the following day in the mausoleum at Linden Park Cemetery.

Mrs. Clark Shaw

The announcement of the passing of Mrs. Clark Shaw, wife of the well known musical manager of Chicago, was received with unusual sympathy by many friends, for Mrs. Shaw's activities in the musical work of the West had been wide and far-reaching. Mrs. Shaw died at the Auditorium Hotel, Chicago, suddenly, two weeks ago, and her remains were sent to Nashville, Tenn., her old home. Mrs. Shaw was a brilliant woman, a musician, and had made her mark in opera some years ago in the West. She entered into the work of her husband in an unusual manner, and had much to do with the success of the recent appearances of artists under the management of her husband, who represents Charles A. Ellis, of Boston. Mrs. Shaw leaves two children, a daughter in Nashville, and a son, Carl MacVitty, now in the consular service of the United States "somewhere in Europe."

Alfred D. St. Clair

Alfred D. St. Clair, formerly a tenor with Mme. Patti and who had appeared in opera on two continents, died February 25 in his home, Ball avenue, Bayside, L. I., at the age of sixty-one years. When his voice failed him twenty years ago he went to Bayside to live and for a number of years was leader of the choir of All Saints' Protestant Episcopal Church. He is survived by his wife.

Louise le Baron

Louise le Baron, formerly an opera singer, died not long ago in Lincoln, Neb., where she had been teaching of recent years.

Cherniavsky Trio for South Africa

The Cherniavsky Trio, at present enjoying a vacation in California, will sail shortly for South Africa, where they will make an extensive concert tour of such sized places as Cape Town and Johannesburg. The tour will cover a period of four months, and will mark the trio's third trip to Africa. When they first went there nine years ago the brothers played to the biggest houses ever known. The Africans, according to the Cherniavsky Trio, are not very musical people, but they are exceedingly fond of music. And as there are few concert tours they make the most of every opportunity.

Before returning to America again the brothers will spend one month in India and then go to the Pacific coast, where they are due to appear in December.

Since their New York recital this season they have appeared with equally as much success in cities throughout Ohio, in Indianapolis, Buffalo (N. Y.), Louisville (Ky.), and in New Mexico.

Sara Sokolsky-Freid Enthusiastically Received

Sara Sokolsky-Freid, the young American concert pianist, whose successful appearances in recital since her return from Europe have been chronicled in the columns of the MUSICAL COURIER, gave a recital on the afternoon of February 14 at the Princess Theatre, New York. On this occasion, Mme. Sokolsky-Freid was heard in two groups, comprising Chopin's berceuse, nocturne in C sharp minor and ballade in G minor: "Babbling Brook," Wronblewski; barcarolle, Rachmaninoff; "Etincelles," Moszkowski; "The Lark," Glinka-Balakirev, and Tchaikowsky's "Dumka." Her artistic and finished performance won the admiration of the audience, and she was obliged to give two added numbers.

Berkshire String Quartet Second Concert

The Berkshire String Quartet is to give a second New York concert at Aeolian Hall, on Tuesday evening, March 5, and will

play the following program: Quartet, op. 59, No. 2 Beethoven; serenade for string quartet, Leo Sowerby; and quartet, op. 109, Reger. The Sowerby serenade is dedicated to Mrs. F. S. Coolidge and was presented to her by the young Chicago composer as a birthday gift.

Yearsley for Prominent Pittsburgh Church

T. Earle Yearsley, who for some time has been prominently identified with music throughout western Pennsylvania, has been engaged as tenor soloist at the Shady-side Presbyterian Church of Pittsburgh. Walter Wild, one of Pittsburgh's prominent musicians, is organist of the church and director of the choir, which also includes Edith Crill Wild, soprano; Rose Leader Chislett, contralto, and Frank Cuthbert, baritone. For the past six years Mr. Yearsley has been identified with the Christ Methodist Episcopal Church, and during that time has made himself a general favorite. He will assume his new duties in May. Distinctly a Pittsburgh product, Mr. Yearsley's musical education was acquired in that city, where he studied with Ernest Lunt, conductor of the Mendelssohn Choir



T. EARLE YEARSLEY,
Tenor.

and director of several other organizations of note in western Pennsylvania. Mr. Yearsley has also made a name for himself in concert and oratorio work. Among his recent appearances was as soloist with the Mendelssohn Choir in a performance of "Elijah." He also has been engaged for the music festival and convention to be held in Lockport, N. Y., next fall.

Leginska for Springfield Festival

Ethel Leginska has been engaged as piano soloist for the Springfield (Mass.) May Festival. She will take part in the program for Saturday afternoon, May 4.



THE CHERNIAVSKY TRIO.

MAX ROSEN SCORES WITH PHILADELPHIA ORCHESTRA

New York Philharmonic Has Hunter Welsh as Soloist—"Lodoletta" Has Philadelphia Premiere—
Jacobino-Ezerman Sonata Program—
Winifred Christie and the Boston
Symphony—Teyte and Shattuck
Delight—Notes

Philadelphia, Pa., February 24, 1918.

After more than a week's absence, the Philadelphia Orchestra returned and on Friday afternoon and Saturday evening, February 22 and 23, presented brilliant concerts in the Academy of Music. Opening with the overture to "Die Meistersinger," by Wagner, the virtuosity displayed was a brilliant example of Conductor Leopold Stokowski's art and the thorough musicianship of the men under his direction. The applause necessitated the entire ensemble of tone artists to arise and bow in acknowledgment.

Max Rosen, the much heralded violinist, played the Brahms concerto in D. His tone is remarkably sensitive and poetic. Rosen is quite young, though his work displays much maturity and that thorough musical understanding which so many Auer students have revealed. The bowing and double stopping of the artist were worthy of fulsome praise, while his purely technical work leaves nothing to be desired. The orchestra afforded an excellent background for the violin work of Rosen. The artist proved himself to a master of his instrument.

The last number on the program was the Tchaikowsky symphony in F minor. In this work the beautiful quality of the strings and brasses, thorough control of tonal modulation and masterly phrasing of the work in its divisions, as a whole, aroused the wholehearted praise of every one present.

Welsh, Soloist with New York Philharmonic

The recent appearance of the Philharmonic Society of New York, Josef Stransky, conductor, and Hunter Welsh, the American pianist, took place on Monday evening, February 18, in the Academy of Music, before a large audience that displayed an enthusiasm lacking nothing in spontaneity, depth and hearty applause.

The program offered was especially well chosen, with careful consideration for contrast values and climactic effects, the interpretations proving fine examples of authoritative understanding as well as of high artistic expressions. The first number, Brahms' "Tragic" overture, with the somberness of its mood, immediately disclosed the beautiful tone of the strings and excellence of the ensemble in general. The soloist, Hunter Welsh, was given an ovation on his appearance, and his rendering of the Grieg A minor piano concerto amply justified this greeting as well as earned applause that necessitated six recalls.

Welsh is the possessor of great tone breadths, of deep sonority and a poetic style. The soloist delighted with his assured yet artistic attacks and the masterly manner in which his reading was offered. Stransky reared a beautiful tonal background for the concerto and perceived the intent of the soloist with unerring acumen.

Two numbers from Debussy, "Nuages et Felis," were offered by the orchestra and created an excellent impression, and in the Rachmaninoff symphony in E minor the conductor and his men measured up to the high standard with consummate ability and ease, to the enjoyment of every one in the auditorium.

"Lodoletta" Given Philadelphia Premiere

Before an audience that left hundreds of standees back of the brass railing of the Philadelphia Opera House on Tuesday, February 19, the Metropolitan Opera Company gave the first local performance of Mascagni's "Lodoletta."

Florence Easton, in the title role, delighted every one with the beauty of her voice and the charm of her impersonation. Caruso presented his portion of the work with convincing expression that made a thorough and decided appeal to the thousands that packed the house. Amato was an excellent Giano, both vocally and histrionically. The rest of the cast was excellent. Others in the cast were: Pompilio Malatesta as Franz, Adamo Didur as Antonio, Lila Robeson as a Mad Woman, Cecil Arden as Vannard, Minnie Egner as Maud, Max Bloch as a Voice, Sante Mandelli as a Letter Carrier, Burgh Staller as an Old Violinist.

Jacobino-Ezerman in Sonata Program

At Witherspoon Hall, on Wednesday evening, February 13, Sascha Jacobino and D. Hendrik Ezerman appeared in a "sonata evening" that was undoubtedly a triumph of interest and enjoyment. The sonatas listed on the pro-

gram included a work in D major by Phillip A. Goepf. Mr. Goepf is a composer of note and contributes the explanatory texts which appear in the Philadelphia Orchestra programs. His compositions are excellent examples of sincere artistic work, possessing much melodic beauty and intellectual value. His sonata in D major was rendered with remarkable skill and understanding by both violinist and pianist.

The Brahms sonata in D minor, op. 108, followed and proved a source of much gratification. The final number on the program was the "Kreutzer" sonata in A major. Mr. Jacobino was thoroughly capable and satisfying, bringing forth all his wizardry of the bow and displaying his accustomed tonal dynamic control. Mr. Ezerman played with unusual brilliancy, and thorough technical skill, and in many phases of pianistic interpretation he proved a pianist of remarkable ability and understanding.

Winifred Christie with Boston Orchestra

The Boston Symphony Orchestra appeared in the last concert but one of its Quaker City series, at the Academy of Music, on Monday evening, February 11. The audience, a large one, was augmented by numerous boys in khaki.

The program elicited the interest, as well as hearty approval of all those present. It included the Mozart G minor symphony, a tone poem by Rachmaninoff, "The Island of the Dead," Liszt's E flat major piano concerto, and the "Egmont" overture of Beethoven. "The Island of the Dead" proved intensely interesting, and was a fine vehicle for orchestral display.

Miss Christie played the Liszt number with a commendable fluency of technic. The pianist was well received,

The chorus sang with fine ensemble effects. The last part of the program was given over to camp songs, in the singing of which the audience joined.

Maud Albert and Ethelyn Dryden Heard

In the hall of the Y. M. H. A., on Monday evening, February 18, Maud Albert, contralto, and Ethelyn Dryden, pianist, appeared in joint recital.

Miss Albert possesses a beautiful voice of true contralto nature and sings with artistic foresight and studious understanding.

Miss Dryden played works from Chadwick, Chopin, Lotti and Schubert, likewise creating a decidedly favorable impression. Both artists received much applause.

G. M. W.

Giorgio Sulli Celebrates Birthday

A very enjoyable birthday party was given on Saturday evening, February 23, at the home of Giorgio Sulli, the well known New York teacher of singing. The affair was attended by over a hundred people prominent in the musical circles of the metropolis, who listened to a most interesting program, furnished by the pupils, including those now winning recognition in the professional world. The program was as follows: Micaela's aria from "Carmen," sung by Mrs. Charles Friedmann, soprano; aria from "Orfeo," Mary A. William, soprano; cavatina from "La Favorita," Fannie S. Wyler, mezzo-soprano; cavatina from "Lucia di Lammermoor," Adele Manna, soprano; aria from "Vologesco" (1739), Catherine Conway; polonaise from "Mignon," Jean White, soprano; cavatina from "Capuliti and Montecchi" (Bellini), Paolo C. Romano, tenor; aria from "Martha," Florence M. Swaim, contralto; aria from "Le Perle du Brazil," Amelina Miranda, soprano; duet for soprano and tenor from "Rigoletto," Adele Manna and Oreste Biora; aria from "Amleto," Fernando Guarneri, baritone; "Spirito gentil," from "La Favorita," Carlos Mejia, a Mexican tenor with a magnificent voice; "Casta Diva," from "Norma," Marta du Lac.

The singers all displayed admirable voices, which showed that they had received the proper training. Furthermore, Mr. Sulli seems to have encouraged in his pupils the valuable habit of bringing the necessary dramatic and emotional qualities into play. Students' recitals as a general thing are more or less uninteresting, but not so with the Sulli one. Each singer might have been a full fledged opera singer—as far as the singing of the arias was concerned.

After the program Mr. Sulli was presented with a superb diamond and platinum stick pin, the gift of his appreciative students. Refreshments followed.

Eddy Brown, an Auer Credit

With the advent of Leopold Auer to these shores, the various violinists who have studied with this remarkable master and who are now prominently before the public are subjects of marked interest. In the fore of these is to be classed Eddy Brown, whose popularity since his return to America has grown with a steady increase which is the best possible indication of his remarkably fine art. At present Mr. Brown is on an extensive tour of the Southwest, from which he is due to return on March 2. Recently he gave a recital in Washington, D. C., among those present being Mrs. Woodrow Wilson, who entertained a large box party on the occasion. Mr. Brown is a favorite with President and Mrs. Wilson, both of whom were present at his recital last season and manifested their enjoyment in no uncertain terms.

Frieda Hempel's March Bookings

March will find Frieda Hempel filling concert engagements for the most part in California. The Metropolitan Opera Company soprano is booked as follows: March 3, Orchestra Hall, Chicago, Ill.; March 8, Santa Barbara, Cal.; March 10, San Francisco, Cal.; March 12, Los Angeles, Cal.; March 15, Oakland, Cal.; March 17, San Francisco, Cal.; March 20, Fresno, Cal.; March 21, Sacramento, Cal.; March 25, Berkeley, Cal.

Skovgaard Bookings

South Dakota will hear Axel Skovgaard, the Danish violinist, and his New York Metropolitan Company during this week. These are the bookings: February 25, Mitchell, S. Dak.; February 26, Bridgewater, S. Dak.; February 27, Parker, S. Dak.; February 28, Sioux Falls, S. Dak.; March 1, Flandreau, S. Dak.; March 2, Lake Preston, S. Dak.

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and the applause bestowed upon her was unmistakably spontaneous.

Teyte and Shattuck Please

The last of the Monday morning musicales was given at the Bellevue-Stratford on Monday, February 11. The artists were Maggie Teyte and Arthur Shattuck. The course has proved a remarkable artistic success, and the American Overseas Committee of the Emergency Aid have every reason to be delighted. The attendance as usual was large. Miss Teyte, who is a great favorite here, gave a splendid interpretation of the program selected by her, her lovely art and equally charming personality delighting every one. Mr. Shattuck, the well known pianist, is another favorite. He was warmly received, and his work was a source of unstinted pleasure.

The Orpheus Club in Concert

The Academy of Music, on Saturday evening, February 16, was a scene of a brilliant concert given by the Orpheus Club. Arthur D. Woodruff, conductor of the organization, presented a program that at every stage was interesting and roundly applauded. Vera Curtis, soprano of the Metropolitan Opera Company, was the assisting artist on the occasion and sang with splendid enunciation, as well as brilliancy of intonation. Three accompanists were listed on the program, Willis Ailing, Ellis Clark Hamann, and Ralph Kinder, each a thorough artist who tended to add greatly to the success of the evening.

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BRAHMS' VARIATIONS

By MAURICE ARONSON

[This is the second of a series of three articles relating to Brahms which has been written especially for the Musical Courier by Maurice Aronson, the distinguished piano pedagogue of Chicago. The first article appeared in the Educational Section of the issue for December 27 and was entitled "Brahms in His Relations to Liszt and Wagner." The present article treats of that form of piano music of which Brahms seemed to be especially fond and in which he excelled—the variation; and the third and concluding article will be devoted to a discussion of the national and folksong element in the Brahms compositions. Mr. Aronson, whose work is as well known in Berlin and Vienna as in the American city which he makes his home, is an authority who knows whereof he writes.—Editorial Note.]

It is a most peculiar coincidence that in Robert Schumann's journalistic activity, his first as well as his last contribution dealt with a young and aspiring musical genius. We have learned to value this readiness on the part of Schumann to further at all times most unselfishly the interests of deserving younger artists, as one of the most lovable and admirable traits of his character. When he launched, in 1831, the series of his "Davidsbündler" articles, he spoke most enthusiastically—in a contribution sur-named "An opus II"—of Chopin's opus 2, the variations on "La ci darèm la mano," from Mozart's "Don Juan."

Twenty-two years later—after a lapse of almost a decade—he once more, and for the last time, took up the pen to introduce to the musical world of his time a youth of twenty. It was none other than Johannes Brahms. From Schumann's much quoted article, under the heading of "New Paths," this is an extract:

"A fresh musical power seemed about to reveal itself among the many aspiring artists of the day, even if their compositions were only known to the few. I thought to follow with interest the pathways of these elect; there would—there must—after such promise, suddenly appear one who should utter the highest ideal expression of the time, who should claim the mastership by no gradual development, but burst upon us fully equipped, as Minerva sprung from the brain of Jupiter. And he has come, this chosen youth . . . his name is Johannes Brahms."

Today we realize that this messiah was not Brahms, but Wagner, though Schumann did not mention him at all in this article and this regardless of the fact that "Lohengrin" had already been publicly performed. As the "elect" are mentioned, Joachim, Naumann, Bargiel, Kirchner, Schaeffer, Dietrich, etc.; also Gade, Robert Franz and Stephen Heller, all composers who, with but few exceptions, now are known only as names and in the best sense, as epigones of Schumann's genius.

In one respect one can readily understand the deep impression Brahms had made upon Schumann and his intimates, though the musical world at large did not recognize in him the prophet Schumann had proclaimed him to be. Because of the fact that Brahms had so little in common with the followers of Schumann (who recognized already in the earlier works of the younger master that rare and remarkable sense of form and proportion and mastery in the handling of thematic material which Schumann himself never possessed and which, on account of his late, disrupted, and irregular course of study he had never learned to acquire) he was received by the elder master with open arms.

On Brahms this brilliant introduction had the effect of raising his sense of responsibility and self criticism almost to a point of anguish. Throughout his entire life Brahms cultivated the severest form of self criticism. He made the highest demands upon himself, and ere he concluded to write in a form heretofore not cultivated by him, he tested his strength toward the new task carefully in attempts of smaller dimensions. In a previous article (Brahms in his relation to Liszt and Wagner, MUSICAL COURIER, issue of December 27, 1917) the writer mentioned how everlastingly Brahms cultivated the study in double counterpoint, canon, fugue, in preludes, chorals, and last but not least, in variations.

The variation as a musical form interested Brahms throughout his entire life, and it gave him the greatest pleasure to transform a musical thought from every imaginable viewpoint. He possessed an unusual capacity for the transformation and exploitation of a musical idea and had acquired a technic in altering its profile that vividly reminds of the lost art of the Netherlands schools in the fifteenth and the beginning of the sixteenth centuries.

One may safely assume that the greater the ability of a composer to vary a given theme, the higher estimate one shall have to place upon the value of his thematic work. This assumption holds particularly good in the case of Brahms. Bach and Beethoven were the greatest variationists that had preceded Brahms. Were they not at the same time the greatest masters in the development of musical ideas known to man?

The physiognomy of Brahms' variations, of which he has written a goodly number, is hardly ever meaningless or devoid of "character," but remains always interesting and inciting to the musician. Brahms composed variations as collective sets for piano solo, for four hands, for two pianos, for the orchestra, and as parts of compositions of larger dimensions, in which he uses this form for the constructive development of his thoughts, as in his chamber music, and particularly as a chaconne at the close of his fourth symphony in E minor, op. 98.

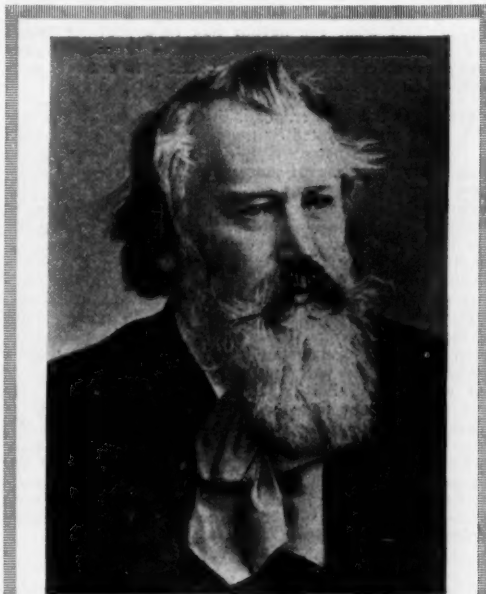
Variations in F Sharp Minor on a Theme by Robert Schumann, Op. 9, Dedicated to Clara Schumann (1854)

These variations are a tribute of homage to Robert Schumann, whom Brahms had meanwhile learned to admire through his works as well as through personal con-

tact. The theme is of sustained songfulness and is from the fourth of Schumann's "Album Leaves," op. 99. From this theme Brahms evolved sixteen different mood pictures. They touch almost the entire range of human emotion from the tender, nocturnal mood of the fourteenth, to the bold, dashing sixth, eighth and twelfth. Lovers of technical Gordian knots will have their pleasure in the thirteenth variation, a brilliant toccata in double notes. Poetic moods throw their rays into this composition as they do into all the compositions of the earlier period; on the other hand they are also technically very interesting. They reveal already the "fullfledged" Brahms. Their genial strength and poetry, the saturated expression of deep passion and of tender, intimate sentiment, the wealth of new melodic, harmonic and rhythmic devices and their polyphonic mastery make Schumann's enthusiasm quite comprehensible. What Brahms is already capable of accomplishing is not only revealed in all kinds of clever contrapuntal devices, but also in the adroit manner in which he welds into the fabric of these variations motives and fragments from other compositions of Schumann. The ninth variation seems to belong almost to the fifth of Schumann's "Bunte Blätter." The tenth contains in the middle voices of the last measures, Clara Wieck's theme on which Schumann had written his "Impromptu," op. 5. In this variation the importance is also revealed which Brahms attached to the basses. The bass of the theme is transferred as a melody into the upper voice, its bass being formed by its own inversion, while the real theme appears diminished in the middle voices. One realizes here what pleasure Brahms derived from motivistic development and how strongly he inclined toward contrapuntal artifices. This composition belongs to the best that Brahms created in that form.

Variations on an Original Theme and on a Hungarian Song, Op. 21 (1861)

In the composition of this opus Brahms seems to have been guided mainly by technical and pedagogic motives.



From a photograph by C. Brasch, Berlin.
JOHANNES BRAHMS.

Both sets are in the key of D. These variations are less inspired. The themes of both books contain architectural peculiarities and possibilities that might have well attracted Brahms' attention and interest. Brahms' own theme is composed of nine measures instead of the customary eight, and the Hungarian melody is rhythmically interesting on account of the alternation of 3/4 and 4/4 time. The last variation of the set, elaborated by an interesting middle part with an effective and brilliant climax, is a redeeming feature of the set and at the same time a preparatory study for the later "Hungarian" movements and dances of Brahms. These variations reveal Brahms' peculiar piano style more fully, which, though somewhat more perfected, had changed in the main very little since his earlier days. The widely distributed left hand arpeggios and dispersed harmonies find ample scope in these variations, likewise the daring skips, taken over to the keyboard by him as well as by Liszt from the violinistic art of Paganini. For the poetic moods, the wealth of imagination and the mental strength of the F sharp minor variations, one will, however, look in vain in these sets.

Variations on a Theme by Robert Schumann for Four Hands, Op. 23 (1866), Dedicated to Julia Schumann

The theme of these variations is that which Schumann, in the brooding mood of his fatal illness and in the delirium of his morbid phantasy, believed the spirit of Franz Schubert had brought to him and upon which he had begun to compose a set of variations. While writing the fourth variation he suddenly threw the pen away and rushed into the floods of the Rhine. Fishermen rescued him, but the brilliant mind of the greatest romanticist in music had been completely extinguished. Under the shadow of this

deplorable occurrence one is barely able, when studying this opus 23, to withhold a feeling of compassion for the ill fated master. These variations represent an offering of veneration on the part of Brahms to the memory of the man who had befriended him and whom he in turn had greatly admired. To this opus a much higher artistic value must be attached than to op. 21. (Unfortunately a copy of these variations is not available at present for a more detailed reference.)

Twenty-five Variations and Fugue on a Theme by Handel (1862)

From an artistic point of view the previous sets of variations are quite dimmed by this set, which is generally conceded to be not only Brahms' most valuable contribution to the variation form, but his finest specimen of writing for the piano as such. One is at a loss to know what most to admire: the freshness, ingenuity and wealth of his inventive gift, the richness of his constructive ability that crowned with a masterly fugue the twenty-five tone pictures, in themselves so different from one another, yet each in mood so outspoken and characteristic, or the technical mastery that reveals itself in them. The Handel aria which serves as a theme is of a bright and cheery character and lends itself admirably to that purpose. The first variation is in keeping with the theme itself, sprightly, humorous, graceful and lighthearted, and, just as the theme throughout, strictly diatonic. The chromatic element enters at the second variation, which, with its dual rhythms and hidden syncopations, is of elusive charm. The third is an excellent example of Brahms' mastery to evolve from an infinitesimal motive through imitation a tone picture of graceful refinement.

The rugged, resolute Brahms holds forth in the next, in which the characteristic sforzati give the variation that ponderous, cyclopean character as though it were a play with boulder rocks. The key of B flat major heretofore applied changes to the tonic minor tonality and the fifth variation is steeped in that tender, quiet melancholy which is quite characteristic of Brahms.

A quiet, flowing movement, minute attention to phrasing, the little flights upward at the end of the second and fourth quarters, are essential. A fine example of felicitous use of close canonic imitation, a thematic treatment in which Brahms was past master, is the sixth variation. Not satisfied with this process alone, he cleverly inserts the dispersed octave motive in the second part of the variation. Mild, shadowy, rather colorless dynamic treatment gives it an uncanny, mysterious character. With the return of the original key in variations 7 and 8, rhythmic firmness and vivacity return as well. The effect is refreshing after the somberness of the last two, in which the theme is only remotely touched upon. Strict, merciless rhythmic energy, and a vigorous accent on the last eighth of the measure, are important. The rhythmic firmness continues without abating into the ninth variation, in which the three note figure—as organ point on tonic and dominant—is particularly effective, while thematic fragments play a joyful game of hide and seek with their counterpoints.

Peculiarly Brahmsian is the ninth, with its stately chromatic octave passages rising in sequence.

An energetic triplet figure taking flight into the remote recesses of the bass with vanishing tonal force forms the tenth variation. A cunning scherzo.

Songful, serene and happier moods characterize 11 and 12. What simplicity of utterance, yet what ingenuity of invention.

The largamente of the next suggests the rich sonority of the lower strings. Its stately rhythm bears a Hungarian profile.

A playground for tumbling octave skips, double sixths, thirds and skips into the extreme parts of the keyboard are the fourteenth, fifteenth and sixteenth variations, the last one again canonlike. Life's joy is at its highest.

Of rich grace and charm are the seventeenth and eighteenth variations. The graceful garlands of the sixteenth notes, as they traverse from the treble into the bass and back, interlaced by the syncopated quarters of the left hand passing in opposite motion, present even to the eye a picture of rare delicacy of design. To the ear they reveal a tone poet and master of miniature.

The Siciliana in the nineteenth variation is a tribute to Brahms' love for the old forms. No one before or after him knew so well how to put new life into these obsolete forms and no one understood them better than he.

The somber, elegiac twentieth, what a fine specimen of Brahms' harmonization. It is predominately chromatic and a splendid study in subdued coloring.

More lyric is the twenty-first with its plaintive triplets against the sixteenth arpeggios of the left hand.

And in the next ring evening bells! In the uninterrupted recurrence of the eighth in the left hand what rhythmic severity and constancy!

Is it the wild hunt in the twenty-third, doubled in rush and fury in the twenty-fourth? And what could more fittingly crown it than that outburst of joy and victory in the last? Verily, Brahms excelled himself in these variations!

The fugue which Brahms sought to attach to this book is a specimen not frequently met with in his compositions. It is not as severe in treatment as are some of Bach's or Beethoven's, but it abounds in all the elements which go with this form. It is a glorious clos-

ing of a monumental work and testifies to the incredible control that Brahms had over his material and how he succeeded in subjugating it to his will.

Variations on a Theme by Paganini, Op. 35, Two Books (1866)

A high degree of technical mastery and masterly technic are disclosed by the two books of variations on the well known Paganini theme. Upon this not particularly important musical idea Brahms constructed twenty-eight variations. The subtitle of the work, "Studies for the Pianoforte," also suggests its leading feature. For the schooling of a superior piano technic one certainly will find much admirable material in them. The demands they make on the manual versatility and on the finger dexterity of the executant are surely not of an inferior order. Whoever may feel inclined to ascertain the advancement that modern piano technic experienced through Brahms will not be able to disregard these variations. In the minds of pianists it will always remain a matter of indecision as to whether the variations on the Handel theme or the Paganini variations are the superior musical work. It may, however, be taken for granted that Brahms himself inclined in that respect to the Handel variations, since he did not ascribe to them a technical object and crowned them with that magnificent fugue, an added proof of the seriousness of that work.

The first book opens at once with torrentlike toccatas in double sixths for both hands. They are studies of transcendental difficulties only to be solved by fingers of steel and brilliant brains.

The rolling and interlacing figures of the third variation are exuberant in their juggling playfulness. The fourth discloses Brahms' love for widely dispersed arpeggio figures for both hands, while grim trill chains stare at you with sardonic smiles.

The fifth and sixth are less exciting and exacting and afford a slight pause and relaxation for still harder tasks to come. These do not bide long, for in the seventh, eighth and ninth variations the octave comes into its own.

Intimate and of refined rhythmic charm is the tenth, and the eleventh in its tender expressiveness a great favorite.

Small hands will withdraw in horror from the hilly figures of the twelfth, while the thirteenth discloses again a splendid specimen of brilliant octave writing. A turbulent toccata of rolling figures, tremolos, skipping octaves, the last variation of the first book makes a fitting close to a work in which the virtuoso element takes precedence over the musically essential.

The second book opens with a toccata in thirds of distressing difficulty. Woe to the pianist that cannot play these rushing currents of thirds without exhausting his reserve force and endurance! Of lovely grace and charm is the fourth, a veritable oasis in this desert of pianistic discouragements. The next three variations are of a less attentive character, and with some others of a like nature may easily be dispensed with in public performance. Several famous pianists have deemed it advisable to condense the two books into one, and there is no denying the fact that the result has reacted to the interest of the work—and the pianists in question. The eighth variation is one of the trickiest, but of peculiar charm in its diverging outline. In the ninth, tenth and eleventh the octave again is king, and Brahms seems inexhaustible in providing new tasks for it. The twelfth and thirteenth are of a more expressive nature, and thus obscure the technical difficulties they contain. The last variation of this set is less effective than that of the first book. It is replete with bristling difficulties and seems like a summary of all the possible and impossible technical devices Brahms was so fond of employing.

Variations in Brahms' Chamber Music

In his chamber music Brahms also employed the variation as a favorite form. First they are met with in his string sextet, op. 18, a composition in which happy, serene moods and contentment prevail. It is in the second movement of this opus, following an urging impulse for activity after the quiet, pleasing first movement, that the andante con moto brings an attractive theme and six variations, tone pictures of lively fancy and delightful charm.

The string quartet, op. 67, in B flat, also less serious in character than its companions in C minor and A minor, is brought to a happy closing by a poco allegretto con variazioni. These variations are composed upon a most pleasing folksong theme, which bears not only a strong resemblance to the second theme of the first movement, thus establishing a closer relation to this vivace, but also, beginning with the doppio movimento, draws the principal theme itself into the circle of the charming, artistic and expressive variations.

Again in the third string quintet, op. 115, better known as the clarinet quintet, one of the ripest and greatest of Brahms' chamber music works, a plaintive and touching melody is made the theme of a set of five masterly variations. Adjoining these, a short coda, once more recalling the main theme of the first movement, brings this opus to a pensive, subdued closing, sustaining the character of the entire work as one of submissive resignation.

The trio, op. 87, has as a second movement a theme and variations of less inspired character, though the theme itself does not lack the qualities that lend themselves to successful thematic treatment. It is worthy of note that, whatever combination of instruments the chamber music compositions of Brahms were written for, he composed one set of variations for each grouping. Thus we find this form represented once in each, his trios, quartets, quintets and sextets.

Variations on Haydn's "St. Anthony Choral" for Orchestra, Op. 56 (1874)

It is characteristic of Brahms' seriousness of purpose that rather late in life, only at an age of ripe manhood, he directed his attention to compositions in large forms. Through the composition of his two serenades Brahms had become more familiar with the use of the orchestra. Before he undertook the writing of his symphonies, he prepared himself once more with an important, independent

instrumental work for the later tasks, viz.: the variations on the "St. Anthony Choral," by Haydn. The theme has its origin from a divertimento of Haydn for brass instruments and is supposed to have served under the name "Choral St. Antoni" as a processional song. The particular characteristics of this composition are a theme of serious simplicity, a five measure rhythm of rugged firmness in the first subject. And toward the close a gradual diminishing of tonal force from the most brilliant forte to complete exhaustion, always preserving, however, in bass and upper voice the dominating character of the theme. It need hardly be mentioned that a masterwork such as this (which, by the way, also appeared in an edition for two pianos a year before) embraces all the virtues of the composer, his rich fancy and extraordinary power of construction and the astounding knowledge of the man that gives him a feeling of secure mastery in the handling of the most difficult means and forms of contrapuntal art. What gives these variations, however, a still greater value is their wealth of mood. Even to those who have little or no knowledge of double or triple counterpoint the work will offer much that is characteristic and beautiful. The eight variations, followed by the broad and imposing finale as the ninth, are a poetic and inspired art work. They relate a story of manifold moods and events, to which the theme furnishes the superscription, the finale—the strengthening close.

The Chaconne in the E Minor Symphony, Op. 98

A further brilliant example of Brahms' mastery in the form of variations is the chaconne (an instrumental composition in which to a short, constantly recurring theme in the bass, ever new counterpoints are conceived) in the fourth movement of his E minor symphony, just as Bach's passacaglia in C minor for the organ is a model of its kind. The theme of that chaconne (allegro energico e passionato) towering high at the beginning of the finale, is given out by all the brasses. One gets an idea of the astounding mastery which is displayed here if one inspects

the construction of that movement. Thirty-one times the main theme, the cantus firmus returns, over which ever changing new counter melodies rise to a magnificent climax. Interludes and transpositions into new tonalities are entirely omitted, the starting note of one connects with the closing note of the cantus firmus.

Always we hear the same tones out of which the counter-melodies are derived, here in higher, there in lower octaves. Here the theme is heard in the bass, there in the upper voice, and again it hides modestly in a middle voice barely discerned by the hearer. But not in this lies the artistic value of this finale, but rather in the monumental strength of its spiritual contents.

Much as I may feel inclined to do so, space forbids me to further elucidate the merit and significance of Brahms' variations. In addition to their richness in invention, their wealth of inspiration and variety in mood and color, they reveal Brahms as one of the greatest masters in the technic of composition the world has ever known. He controlled the musical forms with as sovereign a mastery as did the greatest of his predecessors. Among them it was chiefly Johann Sebastian Bach to whom he looked up with an admiration akin to worship and whose works he had studied and absorbed with never ceasing zeal. Brahms' counterpoint is, despite its boldness and severity, always clear and sure, his harmonization in the most far-reaching modulations comprehensible and logical. Rarely one encounters in his compositions formal shortcomings, constructive disproportion or fatiguing lengths. He never dispossessed himself of a composition until he had, been absolutely convinced of its greatest possible perfection. Half-finished, abortive or careless efforts we never find among his works and thus their greater or lesser artistic worth depends entirely on their superior or inferior spiritual contents. That this artistic worth could not possibly always be the same, is self understood, and does not in the least detract from the magnitude of the man. Do we not possess efforts from the pen of the greatest composers we easily could and unhesitatingly would dispense with?

THE MILITARY BAND AS AN EDUCATOR

By MORTIMER WILSON

[This article, with its concise recommendations for an improvement in American military bands, is most timely; and what the author has to say about bands and bandmen as a potential factor in promoting general musical education in this country is entirely correct.—Editor's Note.]

AMONG the greater possibilities for musical development in the United States there appears to have been none more potent than the band. What with the compulsory gathering of more or less experienced bandmen from various parts of the country, just now, into regimental headquarters, the present would seem to be the propitious moment to launch a nation-wide campaign for the further education of the general populace; and, what is still more vital, to afford embryonic talent an opportunity to advance toward perfection through the guidance of our best conductors as bandmasters and instructors.

For many years there has been in nearly every hamlet of the States a civilian band of some proportions. Limitations of these local organizations have been prescribed mainly by one certain fault, one which is shared also by the entire musical laity, that is, indiscrimination. By this is not meant that the American musician is not at times unintentionally discriminated against, but that the powers of discrimination in, and of, detail are usually lacking in the choice of works studied and played; the manner in which they are performed; and as well, the attitude of the average listener, whose discrimination toward music is such as to cause him to wax eloquent upon other topics whenever he hears it.

Let the Nation's Voice Speak

The condition of neither the performer nor the listener is at all hopeless—the one is the result either of no guidance or of improper perspective; the other of inexperience which results in no judgment of values. It is the duty of every music educator at this time to set about doing his bit toward changing these conditions through the nearest medium at hand. The military band, of course, is not the highest form of instrumentation, nor is it suggested as a permanent substitute for the symphony orchestra; but in view of the fact that orchestras are few and bands many, it seems logical to choose that which already exists in part as a medium through which the nation's voice may be heard at a time when, if ever, it should speak. Moreover, the military band is maintained at a much smaller cost than the symphony orchestra and its instrumentation is much more practically available everywhere. Also the literature suitable for the band instrumentation has proved to be a most effective "first aid" for the ills of the general public. It is my belief that more has been accomplished toward the development of the people of this country by the military bands in concert form, than by all the other music organizations combined; and but for the appreciation evolving from the tours of our great bands under Gilmore, Sousa, Innes, Duss, Pryor, Creatore and others, the orchestras, pianists, violinists and singers would not find the field even now so well cultivated.

There is also a great measure of credit due to the town bands, those from the military posts, and even the smallest traveling bands, for encouraging the development of music appreciation in the western, southern and northern cities and towns, where only recently has the orchestra become intimately known. In many cases the good which has been accomplished thus has been circumscribed only by the breadth of instrumentation of the organizations, the confines of which limit the music literature available. For at best the clarinets must, under forced conditions, be less than half sufficient in number; there are usually no oboes or bassoons; altos are substituted for horns, and cornets

for trumpets; and the drums play all the time to compensate for the absence of a complete instrumentation!

The Present Conditions an Improvement

There is much to be thankful for, nevertheless, when one compares the present with the not very remote past, as bands go. When one remembers the "bell-front solo-alto" as a substitute for the Fluegelhorn and its wonderful "solos" from Southwell, Pettet, Ripley and others; the "upright-tenors," doubling the altos in after striking "umpahs"; and the "valve-trombones," made of near-wrought iron; the "E flat clarinet" soaring two octaves above the "solo cornet"; the long drum, "beating two to the measure" regardless, and many other features of the amusing Memorial and Independence Day parades, county fairs and related functions, one is indeed thankful to note the disappearance of these former customs. Few bands, nowadays, even in the smaller towns, are without first class equipment, and also libraries of much merit. However, there remains much yet to be done, and here is a suggestion as to how the beginning should be made.

Through the army bands, a most effective development may be accomplished by taking advantage of the presence of representatives from every part of the country who are members of the regimental organizations. To develop now each member of the army band would be to place, after the war, a capable musician in every community where his influence would act upon the general development of musical effort and appreciation. There is at hand no more direct route to the people, and no greater need than now for music for the people.

The Sousa Influence

The writer had the pleasure of a short conversation with Lieutenant Sousa a few days since, and was glad to have this opportunity (the first) to thank the famous bandmaster for valuable assistance during early studies of instrumentation. It was with great delight that I told him how, after placing in score his earlier marches, I had studied "Washington Post," "The Gladiator," "King Cotton," and others, and through this process I had found it possible to write a number of works in the same form, and also to gain quite an insight into instrumentation, which when a small boy (then twelve years) had been denied me. The Lieutenant remarked that Charles Wakefield Cadman had recently told him virtually the same thing, but had added also that he had never lost an opportunity to follow the band on its tours whenever it was within hailing distance. I fancy there are many others who would confess to the same or similar experiences, and be glad to give credit to Mr. Sousa and the military band instruments for their first steps in appreciation, if not even for actual detailed working knowledge.

In the United States, it is a well known fact, that the rehearsals of the large orchestras are closed to the American student of instrumentation and composition, and perhaps still more tightly guarded against the intrusion of the embryonic conductor. In substantiation of this claim it may be said that some years ago, after studying the regular routine of scoredom "with my eyes," and needing opportunity further to perfect my orchestral technic, I wrote to friend Arthur Foote, of Boston, asking him to use his good offices toward securing permission for me to attend the rehearsals of the Boston Symphony Orchestra. The reply was "My dear boy, that privilege is denied to me." Prior to this, however, I had attended many of the rehearsals of the Chicago Orchestra through the kindness of Mr. Thomas, while I was yet a violin student with Mr. Jacobsohn and a theory pupil with Mr. Gleason, both of whom together with some outside friends, secured the privilege for me. Nevertheless, had it not been for my earlier experiences with the band instrumentation, I should

have profited much less by the orchestral contact. It seems the irony of fate that I was later obliged to finish my routine in Vienna and Leipzig, where a fee will not be refused by the conductors; though I once had to pay one hundred kronen (\$20) for one particular rehearsal.

Band and Orchestra Technic

Suppose then that the army bands were equipped with a complete instrumentation; only a slight imagination is necessary to go from this to the orchestra—given, of course, a knowledge of the string technics. It is seldom that an original orchestra score needs to be done-over radically for the band instrumentation, except for commercial purposes. And even this has its value, not to the musician, but to the near-musician, who, by the way, could be even a more useful factor in developing the musical tastes of the general public than he now is—he is in closer touch with, and is heard more often by, the general public. Statistics are dry to quote, but one is safe to say that seventy-five per cent. of the people never hear any other than the near-musician, and the taste of the public is therefore influenced by the goods purveyed by him. Here, again, the properly equipped military band should supply all else that is missing or needed.

Orchestral Works for Band

Ordinarily in the rescoring of good orchestral works for military band, only the violins, violas and cellos need to be substituted for—with few exceptions the contrabasses will stand as they are. Where the band really loses in effect, is in the usual substitution of the euphonium for the cellos. The euphonium seems always to be out of place, particularly when scored as a lower octave doubling of thematic material with the cornets in marches, except, of course, in those *grandiosi* which are always effective when trombones are also added, such as in the "Tannhäuser" Pilgrim theme, and also during the last appearance of the trio theme in our own American march form.

It would seem much wiser to substitute for the cellos by using from four to six light-tenor tubas; they would not be so bungling as the two euphoniums now used, and would be much nearer the cellos in quality. The very effective Italian trombone section is something of a likeness, except the tenor tubas would not be piercing. The registers would seldom give trouble. A tenor saxophone, or two, added to the tenor tubas help toward the effect of the string tone. The violas would find little difficulty in adapting themselves to alto clarinets in nearly equal numbers, and the violins are already easily taken care of by the twenty B flat clarinets, though I should like to see a few C clarinets added to the firsts. Those in C are much more soprano like in quality, though the players usually dislike them.

The bass tubas, as contrabasses, should add some heavy reeds to soften them; personally I have never been able to see any other good use for the saxophone except this very thing—such would be preferable to the ophecleide which the Italians use, though I believe that the Italians are nearer a desirable band instrumentation, in most respects, than we have ever been.

Their trumpets are never as heavy or harsh as are our thick and colorless cornets though I prefer our trombones. Their basses are always too light, though sometimes ours are too heavy. The remainder of their instrumentation is seldom to be criticised. Also there is much we might borrow from them in methods of study, and in interpretation.

For instance, in a western city, some years ago, the Creator Band was to give an evening concert; a new horn player had just arrived and was unrehearsed. It is surprising to note that quite the contrary from that which would probably have occurred with most traveling bands under similar circumstances, the members of the horn section alone took the whole afternoon, out of pure pleasure and interest, to rehearse the new hornist. I can vouch for this, for I was looking on, and learned something about the French horn from the experience, too.

During the Omaha Exposition I asked a famous foreign bandmaster what he considered to be the chief difference between the bands of his country and those of the United States. His answer was a bit facetious, but probably true in some instances. He said: "We play from our hearts; you play from your stomachs!"

The Army Band as an Educator

As to the direct usefulness of the army band as an educator it would seem necessary first to increase the number of players from the present twenty-eight allowed by the Government at least to forty. This is the smallest number which can serve as a totally effective body. Then this is the time for the American to come forward; it will not hinder any symphonic aspirations, and there has never been a better opportunity for the tryout. The seat of action will not be Broadway, but the effect will be quite as formidable, and the accomplishment just as great.

By availing oneself of the regular orchestral scores, substituting as in the following tables of forty and fifty-six men, respectively, there is little which could not be accomplished under other fairly satisfactory conditions. The army posts would thus become at least the temporary musical headquarters of the people and a real democratic educational institution would result.

I suggest the following instrumentations for military bands in concert form:

Fifty-six instrumentalists:	Forty instrumentalists:
3 flutes	2 flutes
1 piccolo	1 piccolo
2 oboes	2 oboes
2 C clarinets (as first violins)	5 B flat clarinets (as first violins)
7 B flat clarinets (as first violins)	4 B flat clarinets (as second violins)
1 soprano saxophone (as second violin)	3 alto clarinets (as violas)
6 B flat clarinets (as second violins)	1 bass clarinet
1 alto saxophone (as viola)	2 bassoons
5 alto clarinets (as violas)	1 harp
1 English horn	4 trumpets
1 bass clarinet	4 horns
2 bassoons	3 trombones
4 trumpets	3 tenor tubas
4 horns	1 euphonium
3 trombones	3 bass tubas
2 tenor saxophones (as cellos)	2 drummers
4 tenor tubas (as cellos)	1 timpani
1 bass saxophone (as contrabass)	
2 bass tubas (as contrabasses)	
1 double B flat bass (as contrabass)	
2 drummers	
1 timpani	

MODERN SONGS FROM THE SINGER'S POINT OF VIEW

By J. LANDSEER MACKENZIE

MANY song composers of the modern school are apt to disregard the human element of the voice and treat it as though it were a mechanical instrument. Songs are written in which the tone demanded of the singer is nothing more than pure, cold, intrinsic quality. All warmth of feeling is supplied in the accompaniment, and the voice is not intended to do more than to chant the poem in the most aloof and impersonal manner possible. There is no opportunity given for the singer to participate in the feeling of the song at any point. The whole spirit of the composition seems to say to the singer, "Keep out! This is purely an instrumental performance in which you are only used as a mechanism to supply words on certain allotted notes."

Demand for Impersonality

Such treatment of the voice is hard on the singer, and makes a tax on a higher form of art than is at present understood. It demands a flawless technic to begin with, added to an impersonality which is almost superhuman and certainly most unnatural to singers of the day. To write the vocal part of a song as though it were for a chorus of an ancient Greek play is to reverse the role which should be taken by the voice. Such songs are being written, moreover they are also being published, but so far they are not often sung. The composer is asking something far in advance of the present understanding of the art of singing, and also he is overdoing something which should be used only as an occasional effect.

He does not make this peculiar demand because he understands the voice, but because the majority of modern composers are apt to think in instrumental terms. They include the voice in their compositions owing to the fact that their inspirations are frequently derived from some poem which it is necessary to retain as an explanatory accompaniment for the instrumental work. The composer takes the feeling of the poem and expresses it so completely in instrumental tone coloring that any vocal warmth is out of place. The effect required of the voice is a crystal, clear, insistent quality of words, as a background to the piece, with a complete detachment from all feeling.

New Methods Required

Singers have brought this catastrophe upon themselves; for it is a catastrophe that songs should be written which practically eliminate singing! Prominent and well-known composers have obviously been driven to write songs of this description in unconscious efforts to protect their work from being ruined by the insertion of false and impure vocal tones, and singers will find that they must either alter their methods or be debarred from much of the representative music of the day.

The effect of modern ideas of voice training has been to produce loud, monotonous and unwieldy tones which are inharmonious in compositions where delicacy of tone shading is called for. These full blatant sounds are not in keeping with the nuances of tone required, they are discordant in themselves, and therefore useless for the purpose of harmonizing dissonance which is the characteristic of the modern school. Advanced ideas of music are all for meaning and purpose of tone, and there is little use for sounds which will harmonize with nothing—not even themselves! This has led many composers to write for a vocal tone that is detached and impersonal; but in writing for impersonal singers, musicians are writing for the future!

Realization Needed of Dynamic Possibilities

The crying need of the present is for understanding. The composer needs to understand the intrinsic nature of the voice, and the singer needs to understand the inwardness of modern music. A general appreciation is needed of the fact that the tone used in singing nowadays has become dynamic to keep pace with the progress of music; but a comprehensive study of this fact is necessary in order that the increase of power may be subject to proper control.

There are few songs which allow these further possibilities of the voice full scope, for singers have not yet demonstrated the subtleties of which the voice is capable, that composers may be inspired to give them further play. Consequently neither singers nor composers are cognizant of the opportunity that is being missed.

In order that the possibilities of the voice for delicate and subtle tone shading may be brought to light, songs are needed in which the climax is the result of emotional intensity. Such a climax is more successfully developed in easy progressions of pitch than by sudden and violent transitions. Intensity of tone and emotion are both scattered by overmuch movement, and a climax of pitch should be approached gradually in order that the voice may preserve its intrinsic beauty of quality.

Each voice has its own peculiar and distinctive quality, and this should be uniform throughout its entire range. The tonal shading and differences in tone volume are brought about by the degree of intensity of power centered in the quality of the voice. Sudden and violent transitions of pitch are apt to disturb the intrinsic vocal quality and so militate against all shading and fluidity of tone.

Vocal Impracticability of Many Songs

The vocal difficulties in most of the songs available for concert use are enormous. It is almost impossible to do justice to many of these songs with equal credit to the voice. An emotional climax is so frequently ruined by the insertion of a high note—without apparent rhyme, reason, or even a rhythmic excuse! In order to attain

this sudden unreasonable altitude of pitch, the natural emotion of the song has to be abandoned in an undue effort to do justice to the voice under unvoiced conditions. The continuity of the sense of the song is broken and thus the emotion necessary to a melodious tone is sacrificed.

The melody of the voice lies in the preservation of its intrinsic natural quality intensified by emotion. Attempts to sing a melody ranging over an extended compass often result in most unmelodious tones. The aim of the composer should be to help preserve the melodious tone of the voice throughout, by supplying phrases in which the emotion of the words can find natural expression in each note.

Modern Songs Require Special Methods of Study

In modern songs in which the tonal nuances are all important, it is essential for the singer to study the song as a whole. A modern song is incomplete unless both the vocal and instrumental parts are one in feeling and harmony of tone. This cannot be, unless the singer studies the accompaniment and blends his voice with it in appropriate tonal shading. The voice can vary its tones quite a number of vibrations without disturbing the perfection of its intonation. In other words, the voice is capable of enharmonic changes, and these are needed in order to harmonize with many of the chords incidental to modern music. Therefore it is essential that the singer be thoroughly familiar with his accompaniment in order to feel the particular color expected of the voice.

Further Experiment Hoped For

Modern music would be essentially the music of poetry and song if only its composers would cease thinking in instrumental terms when writing for the voice. Their employment of the voice is at present in the experimental stage, and unfortunately many of these experiments are unvoiced, and contrary to the nature of the voice and its capabilities. When composers take the intrinsic character of the voice into consideration, and bear in mind the limits of its range of pitch in comparison to other instruments, we may expect songs which will open up a wide field of possibilities for an art of singing which has not hitherto had opportunity for expression.

A wonderful contrast in the harmonious use of musical material of entirely differing character would be offered by songs in which the voice found scope for intense and concentrated emotion, and the accompaniment supplied vivid instrumental tone color and movement. The vocal color would be the result of intensity rather than of movement, and the transitions of pitch would be made more for purposes of harmonic effect in conjunction with the accompaniment, than for melodic use. There need be no lack of color or movement in the instrumental accompaniment, for the perfection of the whole would be in the complete and separate perfection of each part.

Let Composers Tax Powers of Musicianship

Let modern composers tax the musical powers of singers to the utmost if they will, but let the tax be on fair musicianship, and not by making undue vocal demands which can only be satisfied by the sacrifice of the even flow of poetical and musical expression. It is high time for composers and singers to give up their armed neutrality, and come together in mutual consideration for each others' feeling and rights. Each requires understanding of the other in order that they may meet on some terms of equality, and so foster the writing of songs that are singable, and at the same time bring to light the further possibilities of the voice for poetic expression.

TO BREATHE OR NOT TO BREATHE

By EDMUND J. MYER

[Here is an endorsement from a prominent vocal authority, the teacher of Theo Karle, of the rather revolutionary views on breathing set forth in an article by M. Barbereux-Parry in a recent Musical Courier.—Editor's Note.]

IN an article that appeared in the educational section of the MUSICAL COURIER of January 31, 1918, entitled, "Conservation of Our Musical Resources," by Mr. Barbereux-Parry, appears this subheading: "Voice not dependent on Breath." Of course, we all know that without breath there is no voice. Feeling that this was not what the writer really meant I read on and found this sentence: "The human voice is not dependent in any way upon the physical consciousness of breath."

For many years I have read everything on the subject of breathing in singing that I could lay hands on, and this is the first time I remember of having seen that idea advanced or endorsed by any one. I cannot here say how much I was interested, astonished and delighted to read that sentence.

I have written, lectured and taught for a generation the principles of automatic breathing and automatic breath control, unconscious, or rather subconscious breathing in singing, but this is the first time that I have read anything that has supported my views on this subject.

The writer says that only five per cent. of those who study are successful, and I agree with her, and it is beyond question, that this is due largely to the unnatural,

artificial manner in which ninety-five per cent. of pupils are taught what is called "the art of breathing."

No singer can consciously breathe, which means local effort, or consciously control the tone, which means local effort, and at the same time release the voice. To consciously hold the breath and release the voice at one and the same time so that the voice is absolutely free, is impossible. The two things, consciously holding the breath and consciously releasing the voice, are incompatible.

The singing breath should be as unconscious, or rather as subconscious, as involuntary as the vital or living breath. It should be, in fact, *must* be the result of flexible action, which is Nature's demand, and never of local, muscular effort.

Nature is kind, and permits any one to sing in a certain way even when violating Nature's laws, but in this way no singer can produce his best tone. The reasons therefore are these, and cannot be denied: The muscular breath compels muscular control, hence muscular contraction. The nervous breath (so common) compels nervous control, hence relaxation and loss of breath.

A One Sided Discussion

More has probably been written and said upon this important subject of breathing in singing than upon any other question in the broad field of the vocal art, but over and over again only one side of the question is given, and that is breath taking, while the important side of the great question of breathing in singing is breath control, the artistic use of the breath after it is taken.

As the breath is taken so must it be used. This is a law of Nature, and Nature's laws are as unchangeable as the laws of the Medes and Persians.

But how are we to obey Nature's laws in the use of the singing breath? There is only one way. Do the thing that gives the breath and the thing that controls the breath without a thought of breath. This means free, flexible, vitalized movement and a singing position. In other words, a correctly trained body.

In singing there are always two physical forces in action, namely, motor power and controlling force, or drive and control. In the untrained singer the motor power is always much stronger than the control. Correct training means developing the control to equal the drive. This is done through flexible movement and direction of thought, until the control,—the much neglected side of the question—equals the drive. This movement is known as "the singer's position and action." In proportion as the control equals the drive we gain poise, or equal pressure and resistance, and in proportion as we equalize these two forces, we overcome all necessity for any manner of local throat effort in controlling the exit of the breath.

We get automatically a singing breath through the movement, and it is controlled automatically by position. This, of course, is a great subject, and is difficult to state in a few words, but it is a fact based on Nature's laws and common sense.

Naturally it is impossible for the untrained singer to secure poise, or equal pressure and resistance, but when the singer is properly trained there is no "physical consciousness of breath" taking or breath control during the act of singing.

When the singer is properly trained and the two physical forces are equalized, then there is yet in the nature of all singers a more or less great power known as the "third power," the power of the emotional nature of the singer, the higher, the real nature of the singer. When this power is developed it dominates the singer in every way; physically, mentally and emotionally. The third power is to the singer the impelling, the vitalizing, the convincing power. It is the only power the great singer knows or needs to know when before the public.

THE ADVANTAGE TO MUSIC STUDENTS OF APPEARING IN PUBLIC

By ELIZABETH KELSO PATTERSON

It is helpful to music students to hear themselves as others hear them. In singing or playing under different circumstances they lose self consciousness, and in some cases the singer or player needs the inspiration of an audience.

A story is told of Jennie Lind to the effect that when she studied in Paris with Garcia she was not thought to be a great singer. Other pupils in the studio were thought to have much more ability. It was in those days the custom for the impresarios who came to the studios to hear the voices to sit where they could not be seen by the singers. Out of the number who came to hear Jennie Lind one impresario remained after she had finished singing, and offered her an engagement. The first night she sang under his management her success was so great that another impresario who had heard her at the same time came to offer her double what she was receiving from her manager.

Several years later Garcia, who had photographs of many of his pupils hanging on his studio walls, but none of Jennie Lind, sent his daughter to her in London, where she had made a wonderful success, begging her for a signed photograph, and when he received it he took down all other photographs to hang hers alone in his studio.

The story is told of Melba that when she went from her home in Australia to London, she sang for a teacher, one of the best at that time; yet on hearing her, he merely said: "Yes, you have a small voice; you could do drawing room singing." Think of what the world would have lost if Melba had been content to study with that teacher!

All cannot be Jennie Linds or Melbas. They may not have the soul or inspiration to give and receive from the public as Jennie Lind did, nor the perfect organ of Melba. The public is a good teacher and an honest critic. Experience before it will make singers realize what they lack in tone, placement and breath control, and players see what they lack in technique. If many of our artists had not had the opportunity to be heard from time to time as they studied, they would not have had the inspiration to work on till they arrived.

The atmosphere of the studio prevents the pupil seeing his work as a whole. So many stops are necessary for the

correction of small faults which the teacher cannot overlook that the pupil becomes self conscious and loses his inspiration for the time being.

Also the teacher, hearing a pupil in a recital, often sees faults to be corrected that are overlooked in the studio. The pupil is heard from another viewpoint. The pupil who pleases the public reflects credit on his teacher, and when he knows that he pleases the public he can be sure he has some talent.

Much is being done these days to stimulate a taste for good music, by means of free concerts given by the Board of Education, various colleges, organ recitals in churches, afternoon concerts in department stores and concert halls, municipal concerts in parks, etc. These thought waves of music will help create the musical atmosphere so much to be desired. We will all talk and know more of music as more of it is heard.

The war in Europe will cause some teachers to come to America to teach. As competition thus increases, we will have a better grade of teaching, and there will be a greater chance for American singers to be heard in their own country. There has been a great deal of discussion as to the advantages of studying music in Europe or America. Now is the time for American teachers to bring out their pupils and let the public judge whether they are well taught or not.

The advertising necessary for public appearances is also a great advantage. If, for instance, Miss B. were to give a concert in one of our concert halls and the public had never heard of her until it saw a notice of the concert, would they go? Probably not; but if, on the other hand, they had been reading accounts of Miss B.'s singing or playing and had heard that she had musical talent, they would want to hear her for themselves, and if pleased would be sure to tell others, and thus make her known.

Even when one is known and a favorite with the public, they must continue to advertise so that the public may know they are still to be heard.

REVIEW OF NEW MUSIC

BOSTON MUSIC COMPANY, BOSTON

George Whitefield Chadwick

"Land of Our Hearts," a chorus for mixed voices, with accompaniment for piano or orchestra.

A new work from the pen of a musician as eminent as George W. Chadwick is always welcome, especially when the music is wedded to words of unusual literary merit, as these patriotic lines of John Hall Ingham have. The poem has five stanzas, to the land of the North, land of the South, land of the East, land of the West, and the Land of Our Hearts, from which the title of the chorus is derived. The music is broad, powerful, simple, making comparatively few demands on the singers except sustained interest and energy. The accompaniment is a skillful piece of contrapuntal work in which the art is concealed by a perfectly natural flow of melodious phrase. The vocal score piano accompaniment gives many indications of fine orchestral possibilities which will doubtless be revealed when the work is performed at the Norfolk Festival, Litchfield, Conn., next June.

Ethelbert Nevin

"The Rosary," transcribed for violin and piano by Fritz Kreisler. This is effectively done and will give pleasure to many amateur violinists throughout the country. It is entirely in double stopping, but by no means beyond the reach of ambitious students.

Albert Stoessel

Two "American Dances," in G minor, and in E. These are brilliant concert pieces of great rhythmical animation, full of showy passages for the violin solo and admirably accompanied by the piano. The American peculiarities, if there are any, consist in a few syncopations apparently. But the music is good whether called Aztec or Zulu.

OLIVER DITSON, BOSTON

Bruno Huhn

"Ships That Pass in the Night," a vocal duet for two equal voices, published in two keys. There is a charming flow of easy melody in this duet which will at once attract the hearer. Nothing is sought for, yet all appears to be found. The composer has admirably illustrated with his music the emotional rises and relaxings of the poet. The gentle movement of the 6-8 rhythm has a suggestion of a barcarolle in it. Bruno Huhn has made his song lyrically poetical rather than dramatic, and rightly so.

Victor Harris

Part songs arranged for men's voices, and for women's voices. There are many fine arrangements to the credit of this clever and experienced musician and conductor, among the latest of which are: "Deep River," negro melody; "The Sands o' Dee," by Frederick Clay; "The Three Ravens," Old English folksong; "Come, Lasses and Lads," Old English country dance; "Contemplation," by C. M. Widor, and an original work, "The Rose Sings." Victor Harris is no mere experimenter who puts imaginary effects on paper. He conducts one of New York's most efficient choirs and he knows exactly what can be done with all kinds of voices, in all kinds of combinations. And he has fine musical feeling in addition.

CLAYTON F. SUMMY COMPANY, CHICAGO

Elsa E. Swarts

Eight Short Studies for the piano, useful to students of but little skill, and about as musically attractive as studies in thirds, sixths, staccato, and so on, can be made.

Ruth Lydia Bagley

"The Boy and the Brownie," eighteen piano pieces with words, for very young players, the easiest of easy studies for the youngest of young players. The children cannot fail to like the little pieces. Teachers will do well to look at this collection, which is of a kind that few musicians take the trouble to write.

Robert J. Ring

"Practical Scale Builder" for the major and minor scales. This little album has blank music paper and pic-

tures of the keyboard on every page in order that the pupil may learn to put a mark on the key and a corresponding note on the proper line or space. The idea is practical and ought to make the first steps easier. After all, it is the first step that is difficult.

BOOSEY & CO., NEW YORK

Liza Lehmann

"When the Green Leaves Come Again," a reprint in song form of one of the most attractive numbers from this well known composer's album. It is tuneful, vocal, and attractive.

Richard Blaine

"America, My Homeland," a fine patriotic song for these stirring times, with words of real literary value by Henry Treleven. The broad, march like character of this song will make it effective anywhere. It could be transcribed for organ or arranged for orchestra to great advantage.

Vernon Eville

"I Will Dwell in the House of the Lord," sacred song, words taken from Psalm xxiii. The composer of this song has caught the religious spirit of the words and has managed to build up his musical climaxes without suggestions of concert room or theatrical effects. Church singers will find this excellent song all that they can wish for both from a musical and a vocal standpoint.

ARTHUR P. SCHMIDT COMPANY, BOSTON

Rudolf Friml

"Lyric Impressions," six piano compositions in album form. The names of the six pieces which together make an album of twenty-seven pages, are: "Squires and Dames," "Butterfly Waltz," "Tender Message," "Fascination," "Chant Poétique," "Réveil du Printemps." They are all simple, and suitable to piano students who have had two or three years' practice. The musical thought is not in advance of the technical difficulties and they are therefore sure to please the student and the amateur pianist. They are plainly printed in bold type well spaced, and can be easily read. The fingering is marked.

Edith Hatch

"Essential Rudiments," a concise and melodious introduction to the art of piano playing. This is a child's book, more than usually clear and simple, written by one who knows how to adapt knowledge in small and attractive doses for child minds. The printing of this work adds greatly to its teaching value. Even the wide eyes of a child can hardly wander from these bold notes.

George Eggeing

"Grace and Rapidity," twelve melodious studies for the piano. These pieces are well named, for they are both rapid and melodious. The various studies have apt titles, such as "May Morning," "Roaming," "Raindrops," "Merri-ment," and so on, which serve to explain their moods to the pupil. But mood or no mood, these studies are musical and of great technical value.

G. SCHIRMER, NEW YORK

Bruno Huhn

"Praise Ye the Lord," sacred song, to words from the Psalms. This is a broad, strong, triumphant song that will be more effective in proportion to the greatness of the singer and his style. Good sacred songs are rare, and this is good. It is also short, likewise simple. Published in two keys.

Harriette Cady

"Danse Orientale," a danse in Chinese style. There is enough quaintness in this danse to make it attractive to any hearer. Strictly speaking, it is not classically Chinese, as it has more notes in its melody than are found in the pentatonic scale of the Chinese musical system. But it is Chinesed well enough and has a lilt that gives it an oriental flavor. It is not difficult.

CARL FISCHER, NEW YORK

John Philip Sousa

"U. S. Field Artillery March," full of the usual rhythmical energy, broad, clear cut tunes that have made the name of this sterling American a household word literally the world over. This new march is in 2-4 time, bright and snappy, with a catchy trio to which words are supplied so that it may be sung if desired.

Carl Friedberg

"Rondo," by Schubert, modernized for concert use and arranged for violin and piano, with the violin part bowed and fingered by Fritz Kreisler. Schubert himself could hardly object to such careful and masterly changes and additions to his original work, especially as this original work is by no means Schubert at his best. In its present form, however, it is certainly a valuable addition to the concert violinist's none too extensive repertoire of effective classical pieces. The rondo fills six pages of violin part and fourteen pages of piano part. It is therefore long enough to be an important part of any program.

MUSIC IN THIS NUMBER

"Cherry Ripe," by Arthur Hartmann

How many of us sang the old, familiar tune of "Cherry Ripe" in our school days? Answer: all of us. And who ever thought of making a new, effective and artistic setting of the delightful lyric of Robert Herrick? Answer: nobody, until Arthur Hartmann came along. And it is a genuine feat of musicianship which Hartmann has accomplished—this simple, unaffected and, at the same time, musically interesting and clever setting of "Cherry Ripe," with its ingenious rhythms. Above all, it is both singable and playable and a capital number for an American group (why not a complete group of Hartmann songs?) or for an encore number.

To Kathleen Brooks Chard

Cherry - ripe

Words by
ROBERT HERRICK
(1891 - 1874)

Music by
ARTHUR HARTMANN, Op. 24, No. 2

Playfully, and quite fast

Voice

Piano

p

slightly held back

Cher-ry-ripe, ripe, - ripe, I cry, Full and fair ones; come and buy. If

slightly faster

(enticingly)

so - be you ask me where They do grow, I answer: ThereWhere my Ju - li - a's

slightly faster

slower, and follow the voice

Red. *

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pp
lips do smile; _____

rit.
pp *p*

Red. *

Wistfully
There's the land, or cher-ry-isle, Whose plan-ta-tions ful-ly show All the

Lingeringly

pp *(somewhat faster)*
year _____ where cher-ries grow.

ppp *somewhat faster-lightly*

Red. *

April 22 - 1913

OVIDE MUSIN ON POSITION IN BOWING

Well Known Concert Teacher Responsible for Success of Many Violinists

A musician whose name is known throughout the world as an exponent of the highest art of violin playing and as a teacher second to none is Ovide Musin, whose pupils in Europe won some of the highest positions as solo violinists and concertmasters by competitive examinations year after year on their graduation from the Royal Conservatory of Liège, with which Musin was identified. A long and varied concert career, coupled with his vast experience as a pedagogue, have made him an authority along these lines, and as such he has come to be accepted by the musical world.

Mr. Musin lays great stress on the importance of the bow, while limiting in no respect the development of the technic of the left hand. The accompanying illustrations will demonstrate the great difference between Musin's way of holding the bow and his management of the right arm and that of many other violinists. It will be noticed that the right shoulder is never raised and that the upper part of the arm is raised only when playing on the G string; also, aside from this, the movements in bowing are all made with the forearm and wrist. The elbow is never drawn upward and away from the body almost at right angles in the manner frequently seen in public players, a sight which spoils the picture of a perfectly easy position and is a handicap, according to Musin,



BOW AT THE POINT.



BOW IN THE MIDDLE.

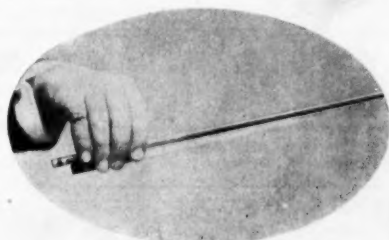


BOW AT THE FROG.

Among the most gifted of Mr. Musin's pupils is Joseph Stoopack. He, as an exception, had every encouragement from his family, who quickly discerned his genius and gave it every chance of development, as far as they were able. Although young in point of actual years, he plays with a maturity which is remarkable. Those who have heard this youth have been astonished by the beauty of his tone, his facile technic and the breadth of his interpretations.

"Several years ago in an article which appeared in the New York Tribune," said Mr. Musin in the course of a recent interview, "I mentioned some of the difficulties which handicap American artists who aspire to public careers; but I neglected to mention one of the supreme obstacles—the managers. They consider the 'cachet' of Europe as absolutely indispensable. While no people are quicker in discerning talent and according their appreciation than those of the United States (nor have a better knowledge as to what is worthy, having for the last fifty years feasted on the crème de la crème of the finest artistic products of Europe), still the vast majority of the managers here have that bee in their bonnets with the result that many excellent American trained artists who have not appeared in Europe have to suffer neglect. Knowing only too well this phase, I offered in 1913 to introduce Joseph Stoopack to European audiences, knowing from previous experience that he was sure to be successful. Although the plan was approved by his parents, it was deferred until the following year, when the war put an end to it. This marvelously gifted boy, but

(Continued on page 51.)



HOW TO HOLD THE BOW.

in other ways, including tone and bow control. Mr. Musin has given his theories long and serious study and has demonstrated them effectively in the work of his pupils.

Asked to account for the dearth in American born and trained violinists available for engagements in grand concerts, Mr. Musin replied that to any one of his own coun-

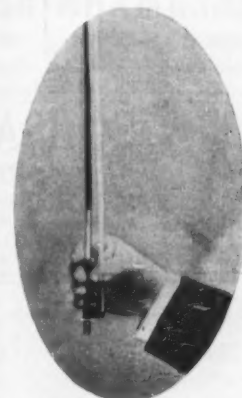
try, Belgium, or any one of the nationalities sending over stars of the first or second magnitude to shine in our firmament for a time, the answer would be easy for one acquainted with conditions here; for they are quite unfavorable, notwithstanding the vast amount of natural talent to be found here. In the first place, the government takes no interest or pride in producing artists as in, for instance, Belgium, where nearly one hundred years ago there were founded the Royal Conservatories of Music, in the scheme of which money making was eliminated and the object of "art for art's sake" and the artistic glory of the country made its one pure aim and purpose. Such a scheme would be almost incomprehensible to American ideas of business, and also to those who believe that every one must work out his own salvation, getting his instruction as best he may, working at odd jobs in the daytime to get a little money for lessons, and doing his practising at night, for example. Such a theory is all very well for certain lines and has been carried out successfully by any number of our greatest Americans; but to any one attempting the mastery of an instrument like the violin the idea is impossible, for



OVIDE MUSIN AND HIS GIFTED PUPIL, JOSEPH STOOPACK.
From a photograph taken last summer.

the technic must be mastered while the mind and body are young and tender, flexible and malleable.

Given natural aptitude for the instrument (minus any physiological deterrent) and an enthusiasm for the work, technic is merely a question of regular, intelligent application, under proper guidance. Genius indicates a mind abnormally sensitive to impressions and an intuitive perception and grasp of the meaning and feeling of a work. Certain natures develop with marvelous rapidity, others require more time for growth; but in both cases the atmosphere and environment have an immense influence; and this brings one to ask how any one can expect a large harvest where the seed planted is perhaps not of the best, and where the soil is not productive owing to the tares. By tares are meant the thousand and one distractions a young student may be subjected to, the number and variety of things he is obliged to study at school, and in fact the restless rapidity of the life one leads in this New World. How many pupils here have been sadly handicapped in just this way and by the ambition of their parents to have them college graduates and at the same time great violin virtuosos.



HOW TO HOLD THE BOW.



MISCHA ELMAN,
Sketched from life by Anna Bowers.



JASCHA HEIFETZ,
Sketched from life by Anna Bowers.

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GOTHAM GOSSIP

Heyman at Thursby Musicals—Tonkünstler Society
 Concert—American Academy Performance—
 Hegeman Concert—J. Thurston Noë Organ
 Recitals—Sorrentino Suits Easton—
 Lesley Martin Endorsed—Globe
 Music Club—More Linnie Love
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 Trio Praised

Hanna Brocks-Oetteking Notices—Baldwin Organ Re-
 citals—Woman's Professional League Affairs—
 Turner-Maley Songs Sung—Frederic
 Hoffman Sings—Musicology Dinner
 Tonight—Dinner to Charles
 Francis—City Chapter
 Meets

Emma Thursby's seventh Friday musical reception at her residence, 34 Gramercy Park, February 15, was most enjoyable. The guest of honor was the well known pianist, Katherine Ruth Heyman, who delighted by her exquisite playing and her interesting compositions. A Steinway grand piano was specially sent for her use. There were many people in attendance, and a varied program was rendered. George Rasely, who possesses a wonderful tenor voice, and is at present in "Chu Chin Chow," sang delightfully an aria from "Manon" (Massenet), the aria, "Manon," by Puccini, and the "Drinking Song," from "Cavalleria," accompanied by Mrs. Ericson Bushnell. Hara Wolff van Westen, contralto, gave "Lesclave" (Lalo) and "Novembre" (Tremis), accompanied by Mrs. Mason. Ruby Gordon Trix, contralto, sang "The Wind," "The Spirit Child" and "Minya Duschta" (Russian cradle song), accompanied by the composer, Katherine Ruth Heyman. Ottokar Cadek, Bohemian violinist, with L. V. Wetche at the piano, gave "Poeme" (Fibich) and "Tambourin Chinois" (Kreisler). Jessie Pamplin, contralto, sang "Bolero" (Arditi) and "Ce fait pene aux Oiseaux" (Bernard), accompanied by Helene Whitaker. Cynthia Kellogg, soprano (a relative of Clara Louise Kellogg), sang "Bonnie Sweet Bessie" and "My Laddie" (Thayer), accompanied by Hamilton Orr. Mrs. Frank Roy presided at the tea table.

Among those present were: Mrs. Francis Carolan, Mrs. William B. Moore, La Comtesse de Montjoye, Charles Barker Feinold, Mrs. Robb Sheppard Stodart, Mrs. Robert Ross Ferrett, George Rasely, Mrs. Ericson Bushnell, Henry Norris Whitney, Mrs. Sturgis Coffin, Dr. Wagner, Mrs. Coonly Ward, Jessamine Harrison Irvine, Mrs. Harry Edmund Lesan, Mrs. Harold G. Cortis, Mrs. Frederick Hastings, Mr. and Mrs. Tagliapietra, Mrs. Frank Ray, Dhan-Gopal Mukerji of Calcutta, J. S. Judge and Dr. and Mrs. Frank Northrup. The reception of February 22 was the last for this season, in honor of Miss Thursby's birthday, which occurred the day before.

Tonkünstler Society Concert

In spite of the rainy evening, a good sized audience of music lovers heard the Tonkünstler Society concert at the Waldorf-Astoria Hotel, February 19. This affair was distinguished by a performance of violin solos in manuscript by Arthur Lichstein, which was played by the composer, with Siegfried Lichstein at the piano. Mr. Lichstein's virile tone and brilliant playing of the violin makes him a shining light among violinists. His "Hebraic Dance" had character. Another comparative novelty was Borodin's string quartet in A major, played by Arthur Lichstein and Rudolph Bauerkeller, violins; G. O. Harnisch, viola, and A. Bass, violoncello. A group of three Russian songs, as well as two by the Americans, Alex. Rihm and G. H. Federlein, was sung by Adelaide Fischer, Mr. Federlein at the piano. The officers of this society consist of Richard Arnold, president; Edward L. Graef, first vice-president; A. Roebelen, second vice-president; Alexander Rihm, secretary; William H. Kruse, recorder; Frank Brandt, treasurer, and Walther Haan, librarian.

American Academy Performance

The fourth performance of the thirty-fourth year of the American Academy of Dramatic Arts, Franklin H. Sargent, president, took place at the Lyceum Theatre, February 15. The first performance of "The Rushlight," a drama in one act by Monica Barry O'Shea, had the following young players: Clare Eames, Helen Wallach and Lloyd R. Hudson. Of these, very good acting was that by Miss Eames.

An interesting and amusing comedy was "The Triumph of the Philistines," in three acts, by Henry Arthur Jones. Those who showed marked ability in this were Gladys Hurlbut, Elizabeth Parks, Ian Keith, Rita Romilly and John Upton. Miss Hurlbut had quite an "Ina Claire" style. Dignified and handsome was Elizabeth Parks. Ian Keith is a manly, good looking chap.

Hegeman Concert

Adrian G. Hegeman issued invitations for a concert given in compliment of the Army and Navy, at Carnegie Chamber Music Hall, February 16. The Princess Elsie was starred as the feature of the affair, playing pieces by Dvorák and others. On the program were the following singers, violinists and pianists: Marguerite Gouldsbury, violinist; Rene Donzell, pianist; Julia Hume, soprano; Ruth Fairchild, vocalist; Princess Elsie, pianist, and Cynthia Kellogg, vocalist. Gustave Frohman gave an address, recalling some of the triumphs of Clara Louise Kellogg. This very pleasing affair was under the patronage of Ex-Governor Charles Evans Hughes, Ex-President William H. Taft, Ex-President Colonel Theodore Roosevelt, Rev. Dr. Henry van Dyke, Emma C. Thursby, Mabel Garrison, Hon. Homer S. Cummings, Frank A. Munsey, Simeon Ford and Mrs. Percy S. Straus. Mr. Hegeman is known as an enthusiastic music lover and patron of the arts.

J. Thurston Noë Organ Recitals

J. Thurston Noë, organist of Peddie Memorial Church, Newark, gave organ recitals at the Wanamaker auditorium, February 18 and February 25. At these

recitals he repeated programs which he played on the organ in the grand court of the Wanamaker store in Philadelphia. This is the same instrument, with improvements, which was built for the St. Louis Exposition in 1904. It was then the largest organ in the world.

Sorrentino Suits Easton

Umberto Sorrentino not long ago was soloist for the Easton, Pa., Orchestra. He sang arias from Italian operas with much effect, and was praised as follows by the Easton Express:

Umberto Sorrentino, the celebrated tenor, was the soloist, and chose as his number with orchestra the aria from "La Bohème" (Puccini). His voice is of beautiful quality, and his range marvelous, taking a high C with great ease. His singing in this aria showed his operatic experience. The orchestra accompanied well, and in the encore, "Rigoletto," he was most successful, being repeatedly recalled. In the group of songs that he sang with piano, he chose Neapolitan songs that were sung only as a native can sing them. His French songs showed splendid enunciation and elegance of style, that reminded one of Clemont. He was repeatedly recalled.

Lesley Martin Endorsed

Lesley Martin, for twelve years past located in the Metropolitan Opera House Studios, has many brilliant pupils before the public. John Hendricks, soloist in the Hippodrome, was recently on tour, and sends his teacher various press notices praising his singing. He wrote Mr. Martin as follows:

Boston, Mass.
 DEAR MR. MARTIN: Just a line to enclose my notices which have all been good, as you see, and to thank you for the magnificent work you have done for me in all these many years of daily lessons. I wish I could let the singers of America know that they have the greatest master of singing in the world with them. What pleased me was the criticism, speaking of the flexibility and beauty of my tone, which is all your work.
 Your Basso,
 JOHN HENDRICKS.

Globe Music Club

Some of the recent musical affairs under the auspices of the New York newspaper, the Globe, C. D. Isaacson, editor of the music page and director of the concerts, etc., were as follows:

Saturday, February 9—3 p. m., vocal class, 331 West End avenue, Frederick H. Haywood, director. Sunday, February 10—10.30 a. m., Institutional Synagogue, Mt. Morris Theatre, 116th street and Fifth avenue, Theresa Joseph, soprano; 11 a. m., piano class, 1157 Lexington avenue, Leila T. Moses, director. Monday, February 11—10.30 a. m., violin class, 851 West End avenue, Lois Huntington, director; 7.30 p. m., mandolin class, 118 West 112th street, Stellario Cambria, director; 8 p. m., Globe Chorus, Bronx Public School No. 3, 157th street and Melrose avenue, Julian Norman, director; 8 p. m., Globe Orchestra, Brooklyn, Ninth street and Fifth avenue, Y. M. H. A., Max Margolis, conductor. Tues-

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day, February 12—10.30 a. m., violin class, 142 West 130th street, C. Mortimer Chapin, director; 3 p. m., Globe Downtown Chorus, Educational Alliance, Ninth street and Stuyvesant place, Israel Joseph, conductor; 3 p. m., vocal class, 10 East Fifth street, Caryl Bessel, director; 8.15 p. m., Morality League (Grace Humiston, president), 163d street and Southern Boulevard, Beth Tischler, violinist; Gertrude Carpenter, soprano; Leonard O. Lonquist, pianist; Mme. de Forrest Anderson, flautist; Ida Nachmonowitz and J. Martin, accompanists. Wednesday, February 13—11 a. m., piano class, Sophie Koppell, director, 544 West 149th street; 3 p. m., string quartet class, Mehlin Hall, 4 East Forty-third street; David Talmage, director; 8.15 p. m., Globe Music Club, regular meeting, De Witt Clinton, Arthur Shattuck, pianist; Nicholas Garagusi, violinist; Florence Ostrander, soprano; Florence Harvey, Mrs. Levy and S. M. Bossell, accompanists; Charles D. Isaacson, "Face to Face with Cherubini."

More Linnie Love Aphorisms

Linnie Love, the well known soprano, who has appeared in various plays and musical comedies, is the author of these aphorisms:

Tone as the material the singer has to work upon, to gain effects; therefore, let us have perfect material to build upon.

The "overtone" of the voice is the "youth" of the voice, and is the most valuable possession of the singer.

Do not confuse intensity of sound with volume, nor flexibility with agility; they are not the same thing by any means.

The law of imitation is one of the most powerful developers of the tonal imagination.

The student, therefore, should feed the ear on the very best tonal production at all times.

At all stages in the developing of ear-training, the student should make every effort to concentrate hearing on every tone produced, so that he will recognize approach to the ideal of tonal imagination.

With close concentration the memory will become filled only with the purer sounds, and the tonal imagination will have a truer guide to the working out of perfect tone.

Tollefsen Trio Praised

The Tollefsen Trio, piano, violin and cello, some weeks ago appeared in North Carolina, Wisconsin and Tennessee, when papers in those States said of their effective playing the following:

Gave a program of rare beauty. The large audience showed their appreciation by enthusiastic and persistent applause.—*Raleigh Times*.

The artistry of the trio cannot be too highly praised. It is one of the notable organizations of the country and would gladly be heard in Manitowoc again.—*Manitowoc, Wis., Daily News*.

(University of Tenn.) One noticed at once the splendid ensemble work of the trio, each member of which is a talented and efficient artist well equipped technically, yet possessing that rare gift sometimes called soul and sometimes called expression.—*Knoxville, Tenn., Sentinel*.

Hanna Brocks-Oetteking's Notices

Hanna Brocks-Oetteking, the soprano, a singer of superior method and personal charm who has an expressive soprano voice, and sings coloratura music well, has appeared in Buenos Aires, South America. Two notices praising her singing there read as follows:

Mrs. Oetteking sang with extreme grace the beautiful aria: "Un moto di gioia," by Mozart, and Musette's waltz, from "La Bohème," by Puccini, and easily won the applause of the audience.—*La Prensa, Buenos Aires*.

In every respect Mme. Oetteking came up to the requirements. Her charming and sonorous soprano was exceedingly pleasing. We should like to hear the highly esteemed singer frequently in our concert rooms, where her truly beautiful voice and her splendid delivery will always appear at the greatest advantage.—*Argentinisches Tageblatt, Buenos Aires*.

Baldwin Organ Recitals

Samuel A. Baldwin, at his 592d public organ recital, City College, played works by Charles Albert Stebbins, of Chicago, Oscar E. Schminke (pupil of Spicker and Dethier), both born Americans, and by Joseph Bonnet, the French organist now in America. At his 593d recital a new work by Edwin H. Lemare, city organist at San Francisco, was performed. It is called "In California" and is his latest public work.

Professional Women's League Affairs

On the first Monday of every month, Mrs. Owen Kildare, chairman of literature, presents a program at the headquarters of the Professional Women's League, 1999 Broadway. March 4 is the date of the next affair, which takes place at 3 o'clock, after which tea is served.

Turner-Maley Songs Sung

George Hamlin, Frederick Gunster, Arthur Hackett, Harvey Hindermeyer and others have sent Florence Turner-Maley programs of their recitals, which includes her song, "Ballyclare." Claude Warford, tenor, and composer, in his lecture on American songs, sang "I'll Follow You" and "Ravishing Butterfly," by Maley, at the Civic Club, Stroudsburg, Pa., at the Strand Theatre, February 26. Songs from her "Just for Children" were sung by this composer for the Boys Club, Forty-eighth Street Collegiate Church, February 15.

Music Teachers' City Chapter Meets

The regular monthly meeting of the New York City Chapter of the New York State Music Teachers' Association took place at Steinway Hall, February 26, when Carl Schlegel of the Metropolitan Opera Company sang eleven songs, of which seven were by the following American composers: E. Haile, Horatio Parker, Mary Turner Salter, J. P. Dunn, A. W. Kramer, C. G. Spross and H. J. Stewart. Warren R. Hedden, president of the city chapter, was at the piano. The musical program was followed by a lecture-recital by Victor Biart on "The Symphony."

Love, Lea and Gwynne at Francis Dinner

A testimonial presentation dinner to Charles Francis, the art printer, was given at the Aldine Club, February 16. This elaborate affair, of which handsome souvenir programs were printed, had several musical items worth noting. Linnie Love, Lorna Lea, Teles Longtin and Harry Donaghy, comprising the Metropolitan Opera Quartet, gave selections of operatic and popular character. Misses Love and Lea united in four duets, pleasing the listeners greatly. Florence A. Gwynne, pianist, played Liszt's sixth Hungarian rhapsody in an extremely brilliant fashion. She is a very talented, industrious young girl. Some patriotic choruses were sung. Among the speakers of the eve-

ning were Judge Arthur S. Tompkins, justice of the supreme court, Dr. John H. Finley, commissioner of education of New York State, Hon. Marcus M. Marks, ex-president of the Borough of Manhattan, and Dr. Albert Shaw, editor of the Review of Reviews.

Frederic Hoffman Sings

Frederic Hoffman, the singer, who gives recitals to his own accompaniments on the lute and with piano, sang for the soldiers at Camp Upton, February 24. His baritone voice, which has an unusually high range, completely won his listeners.

Musicology Dinner Tonight

The twenty-third Musicology dinner is announced for tonight, Thursday, February 28, 7 o'clock, at Hotel Wellington, Seventh avenue and Fifty-sixth street. Music and dancing will follow the dinner.

Rudolf Bochco at Globe Concert

Rudolf Bochco, a young American violinist who has been favorably heard this season, recently aroused enthusiasm at a Globe concert, New York, demonstrating his art before an audience that completely filled the hall. This young violinist discloses a technic and spirit which entitle him to early recognition. He is booked to appear on March 1 at the third concert of a series given in Haskell, N. J., under the direction of the Eastern Concert Bureau, Julian Pollak, general manager. The other artists will be Clarinda Smith, soprano, and Joseph Murton, pianist. Mr. Bochco will also appear on March 14 in a joint recital with Mme. Smith at Roodner Hall, South Norwich, Conn.

The Narelle Trio Pleases Philadelphians

A most enjoyable concert was given by Marie Narelle, soprano, and her two daughters, Rita, soprano, and Kathleen, pianist, at the Academy of Music, Philadelphia, January 31, before a most enthusiastic audience. Mme. Narelle was in splendid voice and was compelled to add many encores. Miss Kathleen played the G minor ballad of Chopin, a romance of Sibelius, MacDowell's "Witches' Dance" and polonaise. This young artist proved herself a sincere and thorough musician, giving excellent promise for the future. She received many recalls. Rita Narelle disclosed a coloratura voice of unusual quality. She sang the "Bell Song" from "Lakmé" in finished style and had to give an encore, "Non so piu" of Mozart. The duet singing of Mme. Narelle and Miss Rita was one of the most enjoyable features of the program, the voices blending with excellent effect. Philadelphia will look forward to another visit from this talented trio.

Frances Nash Postpones Detroit Appearance

While Frances Nash, pianist, was filling dates in the South, which had once been postponed in order to meet additional mid-western dates and a hurry call to play with the New York Symphony Orchestra at Lancaster Pa., she was summoned to increase her contract with the Detroit Symphony Orchestra from one appearance to a pair of concerts. Miss Nash holds a record of having disappointed but one audience in her career, and is far too conscientious to be tempted to disappoint the local managements or their clientele, so the southern dates were filled on schedule and the engagement with the Detroit Symphony Orchestra deferred until next season.

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OPINIONS OF THE PRESS

Genuineness of Mme. Parenteau's Art Delights

Emma Parenteau's appearance early in February as soloist with the Erie (Pa.) Apollo Club, Morris Gabriel Williams, director, was the occasion of many added admirers for her fine art. What the press of that city thought may be seen from the following excerpts:

Mme. Parenteau captivated her hearers, for her delightful voice and the flexibility of her talent lending itself to the diverse pro-



EMMA PARENTEAU,
Contralto.

Mme. Parenteau received just commendation throughout her varied program. Her voice, a contralto of exceptional range, maintained a tone clear, pure and free in every register, while her interpretative ability lent itself impartially to the lighter pieces and the dramatic numbers. Her manner, simple and unaffected, was as attractive as her voice.—Erie Dispatch.

Mme. Parenteau, soloist, possesses a beautiful voice of noble proportions and quality. She was at her finest in the more majestic music of the aria, "Adieu, forests," from "Jeanne d'Arc." In all her work there was a sincerity, a loveliness and a true spirit of song. She lacks the perfect poise of the greatest artists, but her tones are so fresh, her genuineness so marked that she must certainly gain this with the practice that will come to her. Voice, spirit, personality, all are full of wonderful promise, and all who heard her recognized that she has already reached fine heights. In Mme. Parenteau's encores great discretion was shown, each bringing some of the spirit of the song that called it forth. It would be a pleasure to hear again this fine singer, and especially in oratorio, where she reaches her greatest heights.—Erie Herald.

Raymond Wilson Scores Again

Raymond Wilson, pianist and instructor at the Syracuse University, N. Y., appeared recently at Warren, Pa., before the Philomel Piano Club. The critic on the Warren Evening Mirror voiced his opinion following the recital in the following glowing terms:

The Woman's Club rooms were entirely filled Wednesday evening at the instance of the piano recital given by Raymond Wilson, of Syracuse University, N. Y., under the auspices of the Philomel Piano Club.

Mr. Wilson was a new star in the constellation of pianists who have appeared in Warren from time to time, but every one was unanimous in the opinion that he gave one of the most interesting evenings of master piano music ever heard in our city. Mr. Wilson is a pianist "made in America," and America need not be ashamed of her product. In fact, Mr. Wilson will compare very favorably with any pianist in Europe or America. He has personality, has a personal note in every number, has wonderfully dramatic interpretations. He runs the gamut of moods from the delicate, clear cut filigree work in the Liszt cadenza to the most dramatic moments in such masterpieces as the great first movement of the Chopin sonata.

The audience was in rapport with the artist from the first moments of the old master arrangements by Godowsky until the superb technical tour de force, the Liszt "Campanella Etude," which was given as an insistent encore at the close of the program. The Chopin "Sonata" has been presented here upon several occa-

sions, but no one ever gave a more masterful reading of this great work than did Mr. Wilson. The Schumann "Scenes from Childhood" were interesting and required a variety of moods to clothe each one in its proper setting. The MacDowell "Polonaise" revealed the fact that no one on this or the other side of the Atlantic ever wrote a better polonaise than did our own MacDowell, while Mr. Wilson brought it out with excellent effect. This number received several enthusiastic recalls and finally an encore number. The Debussy and the ultra modern "Bear Dance" gave us a taste of the new school of writers.

The program closed with the colossal technical "Mazepa" by Liszt. This brought forth a perfect storm of applause and another encore number.

The evening was one long to be remembered. Every member of the Philomel decided without hesitation to surely bring Mr. Wilson to Warren again in the near future. A number of people from the neighboring cities, Sheffield, Jamestown and other places, were in attendance.

Mabel Garrison Captures Two New York Towns

Mabel Garrison appeared as soloist with the Harlem Philharmonic on Thursday morning, January 17, and with the help of a taxi and probably the only train that has been on schedule time since the war began, Miss Garrison was able to give a joint recital with Ethel Leginska in Troy, N. Y., on the evening of the same day. The concert was given in the Y. M. C. A. Hall:

Young in years and charming in personality, she won a response that only an audience in entire sympathy with the soloist could give. The performance was a musical triumph. Miss Garrison is a mistress of the vocal art. Miss Garrison's tones are pure and sweet and fine. She sings with ease and certainty. There is no straining to reach

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the high notes. Her vocalization is faultlessly precise and fluent. The gradual growth and sostenuto of her tones are delightful, while in her gayer songs there is a witchery that is irresistibly appealing.

The "Bell Song" from "Lakmé," Delibes, was the selection she chose to acquaint her with Trojans. It was a happy introduction and sung with fine effect. It was followed by five songs, the last being "The Fair of Sorotchinsk." In the latter Miss Garrison was especially delightful, singing happily as if she loved the song and not because it was part of her concert program.—Troy Record.

It is doubtful that in all the long and wonderfully pleasing series of the Chromatics' entertainments there has been a more satisfying recital. Of course criticism of Miss Garrison is sufficiently expressed in the fact that she is a favorite in the Valhalla of the Metropolitan, winning her place through the favor of merit only. Yet there is a temptation to dwell upon the crystal-clear vocalization that began last night in fairy-like boundings of the "Bell Song" from "Lakmé" and continued with French, English or Scandinavian words (Allied or neutral) in a generous group of songs which scaled great heights or leaped from peak to peak of melody.—Troy Times.

Miss Garrison made her initial bow in Watertown, N. Y., on January 22, when she appeared in the third concert given under the auspices of the Morning Musicales. She scored a tremendous success and was enthusiastically greeted by an audience which completely filled the City Opera House:

It is hard work to speak in anything less than superlatives of her faultless singing. Decreas' "Blue Bird" was a joy and the two Russian songs (both new) were fine and wonderfully sung.

Then came the famous song from Verdi's "Traviata," "Ah, fors è lui," which every soprano sings, but which one will seldom hear as Miss Garrison gave it last night. Her voice and method are exactly suited to it. The wonderful ease with which she managed its florid difficulties, including the high E at the end, were as nothing and her smooth, beautiful tones were a revelation.

Miss Garrison's voice, while not big, seems to one most perfect and the ease with which her method allows her to produce it should be a lesson to every aspiring singer. She has been well spoken of

as a "miniature Sembrich," in that she has the quality of voice and ability to interpret possessed by that peerless singer of songs.—Watertown Standard.

Miss Garrison revealed a voice of unparalleled sweetness and purity. . . . The pleasing feature of her voice is its truthness and purity of tone. Her notes were placed with accuracy and all were delicately shaded. This, combined with a charming personality, go to make Miss Garrison one of the most pleasing singers on the concert and operatic stage today.—Watertown Daily Times.

Julia Claussen's Unwaning Popularity

Julia Claussen, of the Metropolitan Opera House, is as successful in the concert field as she is in opera. On the first of February she appeared as soloist with the Philadelphia Orchestra, and the critics on the various dailies had the following to say regarding this artist's appearance:

Julia Claussen was soloist of the brief and excellent concert given by the orchestra at the Academy of Music yesterday afternoon. The distinguished mezzo-soprano of the Metropolitan Opera Company delighted her audience, and the greatness of her art was apparent. Her dramatic emphasis, her assurance and authority, her tonal lusciousness, her sense of the mood and the meaning of what she sang were such as only an artist of the first order is able to command and to communicate.—Public Ledger, Philadelphia, February 2, 1918.

Julia Claussen's singing was the feature of the concert. Julia Claussen's dramatic singing of "Divinites du Styx," from the same opera, seemed especially enjoyable and appropriate. It seems difficult to speak of Mme. Claussen's glorious voice and her broad spirited style without indulging in extravagant encomiums. Her voice is not only musical in quality and used with an inspired power of expression, but is unusual in range, clear and true throughout and of surprising brilliancy and life for mezzo quality. The Tchaikovsky aria from "Jeanne d'Arc," "Adieu, forests," was even more stirring and beautiful than the Gluck, since despite her mezzo type of voice, Mme. Claussen is more enjoyable in the higher notes where her pronounced dramatic power has easier sway. She was superb.—Public Record, Philadelphia, February 2, 1918.

Mme. Claussen's rich mezzo-soprano negotiated the measures of both Gluck and Tchaikowsky with power and ease. Among vocalists of the season her work is likely to be most readily remembered.—North American, Philadelphia, February 2, 1918.

This cantatrice has a voluminous voice which is of brilliant quality in its upper register and profoundly impressive in its lower notes.



JULIA CLAUSSEN,
Mezzo-soprano.

She sang charmingly.—Evening Telegraph, Philadelphia, February 2, 1918.

She sang with fine phrasing and with considerable feeling for the text, managing to color her voice so as to express the shades of feeling and emotion with much appeal. Her voice is rich and her use of it excellent, so that she made the most of the two numbers, well deserving the generous applause which she received. Her dramatic manner well accented the more theatric phrases of both excerpts and there was to her addressing of the deities of death, as

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She made up a program, such as is seldom accomplished on the concert platform, one that was welcome for its own sake as well as for its contrast with the ordinary sequence of songs—said the Chicago Daily News recently.

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well as in the final farewell to the forest and its surroundings, a pronounced dramatic thrill.—The Star, Philadelphia, February 2, 1918.

On February 11, Julia Claussen appeared in Atlanta, where her success was nothing short of overwhelming. "A beautiful program, carrying its message through the power of artistry and personality," is the way the Atlanta Constitution described the recital. The critic goes on to say, "If there was any question in the minds of anybody besides singers who have given Atlanta mediocre programs, as to whether Atlanta audiences are discriminating, there was very positive answer in the enthusiastic response to the artist of last night, whose selections were made because they were good in themselves and designed fearlessly to please the taste which is discerning." Summing up the singer's artistry, the same writer said, "Her technic was fine; her high tones were taken with an ease and sounded with a ring to send the blood coursing faster in one's veins, while her middle tones, which carried the drama in the song, were vibrant with feeling."

The critic of the Atlanta Georgian was no less enthusiastic in his praise: "Mme. Claussen's success appears to lie in the possession of several qualities which complement one another—a voice of power and range and beauty of tone; a fine stage presence and perfect self-possession and brains. One may go far with the voice alone. Voice and beauty and confidence will carry a singer into the big fee class. But unless there is added to these intelligence, breadth of vision, feeling, which alone enable a singer to stir the inner consciousness of the hearer, true artistry has not been attained. And that Mme. Claussen is a great artist no one doubts who heard her concert."

"Intellectual Grasp" in Mabel Beddoe's Work

Rarely indeed is a newcomer to Washington, D. C., accorded the favor and applause given Mabel Beddoe, con-



MABEL BEDDOE,
Contralto, whose singing aroused unusual praise from
the Washington press.

tralto, who was heard in recital before the Rubinstein Club, Mrs. A. M. Blair, director. An example of the praise given her in the press is the appended critique from the Washington Times:

Seldom does one hear a voice of such individual loveliness, such rich and luminous timbre as that of Mabel Beddoe. Possessed of a charming personality, Miss Beddoe sings with finish, insight and with that rarer gift and intellectual grasp of both the musical quality and the dramatic significance of her songs.

Her voice is deep, resonant, round; it has velvet and color in it. Her sustained tone gives a vibrancy to the music and her full voice has real splendor. Miss Beddoe is a young Canadian who will surely rise high in the world of the singers of songs. Her program was diverse, with Italian, delightful modern French that she sings with particular understanding, two Chinese tone poems, set by Carpenter, and two great Russian songs. Her singing of the "Battle Hymn of the Republic," an encore, was new in that she put the awe and spirituality of the negro spiritual into it.

Praise for May Marshall Cobb

Chicago, Ill., and Nantucket, Mass., may be widely separated in point of distance and differ greatly in the size of their respective populations, but there is one thing on which they agree, and that is admiration for the excellent art of May Marshall Cobb:

The soloist on Wednesday evening was May Marshall Cobb, of New York, who gave the mad scene from "Lucia" (Donizetti), winning enthusiastic applause and proving her musicianship in no uncertain manner. Her dramatic ability and warm sympathetic voice were combined with an intelligence that made her singing a delight.

She has remarkable control of the trill, of staccati and other embellishment and her duet with the flute of the orchestra was effective much beyond the ordinary.

Her high tones at the close of the aria were not only sweet, pure and full but also had remarkable resonance and must have carried with conviction throughout the vast Coliseum.

She was enthusiastically encored and in response sang the new war song, "When the Boys Come Home," with great animation as well as musical effect.—Chicago News.

To say that the concert given on Tuesday evening, by May Marshall Cobb and her associates, was fully worthy of the cause to be benefited is surely no exaggeration. The audience, which comfortably filled the hall, fitly represented the refined intelligence of the Nantucket summer colony, with a large contingent of permanent residents.

The enthusiasm with which the widely varying numbers were received clearly indicated intense enjoyment and appreciation of the work of this highly trained artist. One cannot recall a former concert in Nantucket which presented such even merit. It was without flaw.

The soprano, who has long been a favorite among us, has heretofore been known chiefly by her religious selections sung at the North Church. In this performance, her remarkable versatility was displayed. Every form, from simple folksong to the most exacting composition, flowed from her lovely voice with bird-like facility. Her method is natural and spontaneous, satisfying to the eye as well as to the ear.—Nantucket Inquirer.

Cincinnati Praises Rothwell's Conducting

The newspapers of Cincinnati devoted a tremendous amount of space to noticing and praising the work of Walter Henry Rothwell when he conducted several concerts of the Cincinnati Orchestra recently. Lack of space forbids reproduction in full of the notices, but some extracts from them follow:

Walter Henry Rothwell, who appeared as guest conductor for the afternoon concert given by the Cincinnati Symphony Orchestra at Emery Auditorium on Friday afternoon, is a director of orchestra whose specialty is a firm, clear reading of the subjects at hand.

Within the first few minutes, the surety and authority of the firm, crisp beat, established the presence of an experienced and accomplished conductor; of a man who understood his business and who dealt out his material intelligently, thoughtfully, and at no time permitted temperament to efface line or detail. Every line, every small detail of phrase for the various choirs, receives from Mr. Rothwell a fine and clear statement.—Cincinnati Times-Star.

The playing of the eighth Beethoven symphony—"the little symphony"—by the Cincinnati Orchestra Friday afternoon was, for sheer beauty and purity, as fine a thing as we have heard in years.

Walter H. Rothwell, presiding as guest-conductor, made the occasion an unforgettable one. . . . Adjectives and adverbs are lame things, therefore we shall not try to lug them in. It is better you know simply that here was a Beethoven creation to which divinely full justice was done. In this as well as the other compositions of the program, Rothwell evidenced a knowledge of the orchestra, amazing in view of the brevity of acquaintance.—Cincinnati Post.

Mr. Rothwell is a routinized and thoroughly experienced leader. It does not take long to appreciate this fact because his beat is direct and sure, his control of the gradations in tempi and dynamics of a positive character, and his grasp of a work full and complete. He secures his results with a minimum of gesticulation, comports himself with dignity and firmness and was happy in securing a hearty response from the orchestra.

In the Dvorak symphony Mr. Rothwell presented his best and most serious efforts. . . . Extensive interest was aroused by Mr. Rothwell's reading of the work, the rhythms were clearly marked at all times. . . . every theme and every figure was duly presented. . . . Another side of the conductor's art, the more poetic, was finely revealed in the performance of the second movement. The orchestra was made to sound beautifully, the colors were exquisitely shaded and the poetic mood of the movement admirably suggested.—Cincinnati Enquirer.

The prelude and "Liebestod," with its orchestral vividness and

its passionate utterances, was less a matter of burning, elemental sweep under Rothwell's hands than a beautifully rounded and finely balanced enunciation of the music. The intricacies were made clear, the musical web carefully analyzed. . . . A conscientious and careful study of every fine detail of a composition made for a most delightful, pure and exquisite performance of the inimitable eighth symphony of Beethoven. It was beautifully played by the orchestra, which gave evidence throughout of its careful preparation, and which fully realized the most delicate shadings asked for. Rothwell played the symphony with a sprightliness and loving attention. . . . There were no exaggerations nor great amount of bravura; just pleasing, classic and refined playing of a delightful work.—Cincinnati Enquirer.

Mme. Schumann-Heink Thrills Tulsans

Mme. Schumann-Heink sang for 3,000 persons in Convention Hall, Tulsa, Okla., February 7. The great artist sang the songs that audiences delight in hearing. The Tulsa Daily World of February 8 describes the event in the following manner:

Indeed different was the reception given Mme. Schumann-Heink last night, when she appeared before three thousand people in Convention Hall, from that which she received nine years ago when she appeared here before a mere handful of Tulsans. True, it was under different circumstances then; in fact, under a leaky roof, and the rain fell in torrents on the stage while she sang, but like the great Schumann-Heink she sang on, making the best of a very unfortunate situation. Then again Tulsa has grown nearly twenty-fold, and in the meantime love for this great woman has grown, and when she appeared last night the applause was not altogether for the fact that she is a great singer, but a great woman as well—a woman who has given four sons to fight for our cause, the cause of democracy, to fight under the banner of her adopted country and against that of her native land.

One needs but read the message she delivered to the commanding officer of the Twenty-first United States Infantry at San Diego, Cal., when she presented him with a regimental flag; "Love the flag, stand by the flag, die for the flag; for remember, the flag stands for the highest, grandest, noblest conception of the rights of man. Let all the world know that our flag, our nation, means justice and liberty to all mankind"—to appreciate how her heart beats with the

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love for liberty and democracy. And how nobly is her sentiment made manifest in the action of her four sons.

There is something about this woman that makes one want to love her—that brings back to mind the thoughts of his own dear mother, and makes him realize how like her in noble spirit she was. It was many years ago when first I heard Schumann-Heink, and each time since I have enjoyed her more and more, and last night it was a culmination of each succeeding pleasure, and I sat spell-bound throughout it all.

Thus far I have told you only of the impression Schumann-Heink as a woman makes, forgetting for the time her wonderful voice, thinking of her as a big, patriotic, motherly woman who is doing her duty ten-fold in this great time of times. But her voice is making it possible for her to do so many things in support of those great agencies that go to uphold the moral discipline of a great army. Years seemed to have made no perceptible change in her voice, unless it be that her unusual experience has made it even more beautiful.

Far be it from me to attempt to criticize the voice of one who for forty seasons has charmed the world with her magnificent singing. The wonderful success of Mme. Schumann-Heink lies in the fact that she lives her art, endowing it with a personal quality that charms. In other words she gives up her very self to the interpretation of the meaning of whatever she is singing. Her bravura work is clean and brilliant, while her trill is most unusual for contraltos. But all of this is only a repetition of what has been said a thousand times. What I might attempt to say would be insignificant and add no lustre to the laurels already won. Yet how it is possible to sing to do so many things in support of those great agencies that go to uphold the moral discipline of a great army. Years seemed to have made no perceptible change in her voice, unless it be that her unusual experience has made it even more beautiful.

One seldom hears a singer with better enunciation. Every word was distinctly understandable. Her program was one of the most enjoyable heard in Tulsa and the great audience was eager for more.

Raymond Havens "a Real Sensation"

Raymond Havens has had an unusually active season. Recently he gave seven concerts—all in different cities—in the space of nine days. These occurred on January 16, 17, 18, 21, 22, 23 and 25. Subsequently, Mr. Havens played in Portland, Me., where his success was unequivocal. The Portland Evening Express and Advertiser reviewed this performance as follows:

RAYMOND HAVENS REAL SENSATION IN CITY HALL CONCERT.

ENTHUSIASTIC OVATION GIVEN TALENTED YOUNG PIANIST.

There was a good deal of interest to hear Raymond Havens, the young pianist now becoming widely known, at the organ concert Thursday evening.

The artist, like many new performers, not widely heralded, made a sensation. There is frequently disappointment over a celebrated artist, whose day is, in reality, over before that artist gets down to Maine, but Mr. Havens—a young player whose modest demeanor and prepossessing appearance "gets" the audience even before the first opening notes make their telling impression—made almost the hit of the season in Portland.

The program was splendidly chosen and arranged and comprised two groups for piano, with two big works performed with the organ, together with an unusually fine organ program. It may be said without any fear of contradiction that a more absolutely satisfying event in music is not recalled.

The young artist first chose Chopin as a composer and gave a group of five selections by this graceful music writer, whose works are the mecca of every young musical aspirant. Perhaps what first impressed the audience, on giving attention to the opening measures, was the appeal and beauty of the warm, singing tone which immediately awoke response. Great care there is in the performer's work with sureness and no trick or illegitimate methods to catch a public audience. His interpretations of Chopin were all his own and surely nothing on a concert platform has equaled in beauty and facility the rendition of the etude in F minor. It was not long before it was apparent that Mr. Havens was a veritable sensation and as has been said before, made an impression rarely equaled in the musical history of the city. The technic was none the less meritorious because so unobtrusive.

The climax to the Chopin performances came with the scherzo in B flat minor, with which the group ended. Here there was limpid beauty—there was technic that compelled admiration—there was pure pleasure in listening to the simple appeal of the tones. Then, in the encore, what charm, what graceful rhythm there was in the familiar Chopin waltz which the artist chose to consistently round out his initial appearance. The rarest delicacy in certain phrases of the waltz was a delight. As a Chopin interpreter, Mr. Havens is now noted and small wonder that this tribute is paid him.

In the second interesting piano group, played in unexcelled style by Mr. Havens, "Le Vent," by Alkan, displayed much of the beauty of the artist's individual style and was a remarkable achievement, calling forth a tremendous tribute of applause. The rhapsodie, No. 2, of Liszt, of course as was expected, was a superb rendition of the masterpiece. An encore was again called for and accommodatedly given.

The young pianist gives the impression of feeling the same amount of pleasure in playing that the audience does in hearing him and the sympathetic feeling between artist and audience contributed largely to the success of the evening.

The fourth and sixth numbers were magnificent and brilliant performances given by two great musicians when Mr. Macfarlane, organ, and Mr. Havens, piano, rendered Tchaikovsky's andantino semplice and Demare's fantasia.

Portland was fortunate to be given such a treat in music. The two performers were in absolute accord and some grand effects were appreciated by the absorbed listeners.

At the close the large audience (and it is a pity that every holder of a course ticket was not present) was loath to leave and, after giving enthusiastic applause to Mr. Macfarlane and Mr. Havens after the fantasia for organ and piano, still kept up the hand-clapping and would not be satisfied until the talented young visiting artist came out to play again.

Mr. Havens bowed innumerable times but that would not do and the large audience lost the waiting line of cars and walked home through a snowstorm for the sake of hearing this splendid player again. And it was worth it, for the grand "Liebestod" from "Tristan and Isolde" reached a climax seldom equaled.

"Stiles' Talk Better Than Most Tenors' Songs"

When Vernon Stiles, the popular tenor, reached Lewiston, Me., on the occasion of his recent tour of that State, he found his voice to be in such a condition that it was impossible for him to sing. However, he allayed the disappointment of his audience by giving an interesting talk on the life at Camp Devens, where he is song leader. He also promised to return at a later date and give the scheduled concert. The Lewiston Evening Journal spoke at length regarding his appearance:

A talk from Vernon Stiles is better than a whole cycle of songs from most other tenors, and the cloud of disappointment that settled over the audience when Director Chapman announced that Mr. Stiles could not, in justice to himself or to them, sing for them that

evening, was quickly dispelled in the breezy, exhilarating presence of this unusual tenor. . . . This is the first instance in all Mr. Stiles' musical career, that he has been obliged to break a date, owing to physical disability. It impresses one more than anything else could—the sacrifice Mr. Stiles is making for his country in risking his voice and jeopardizing a career which promises greater things than that of any young American tenor we can call to mind.

The culture, the sympathetic quality, the personal magnetism that made Stiles' singing the sensation of the last Music Festival was in evidence in his speaking voice and in the soldier choruses he sang through lightly during the course of his talk. He seemed to bring a personal message straight from the boys at Ayer. Many a mother has gone away from one of the Stiles concerts lighter hearted than at any time since her boy went away to camp.

With simple eloquence and contagious enthusiasm, he spoke of the effect of chorus singing on the morale of the camp. . . . Mr. Stiles sang in a low tone but perfectly distinct.

Mrs. MacDowell at K. S. M. T. Convention

In the Parsons Daily Republican, Parsons, Kan., February 7, 1918, one reads:

The Kansas State Music Teachers' Association formally opened their 1918 convention with a piano recital by Mrs. Edward MacDowell, followed by a reception to the delegates by the Thursday Music Club of Parsons, Kan. Mrs. MacDowell interpreted the music by her lamented husband in the manner which stamped her as a real artist, and demonstrated to her auditors the beauties of MacDowell's wonderful compositions as only one thoroughly en rapport with the composer himself could have done. A feature of the evening's program were the scenes of Peterborough which illustrated the recital and added further interest to this unusual event. A large audience attended this opening session of the convention.

Emma Roberts and the Governor of Kentucky

Emma Roberts, contralto, is now away on a tour of the Middle West in the course of which she will fill several important engagements. On February 18 she appeared in joint recital with Willem Willeke, the cellist in Eva McCoy's Artists' Course; in Scranton, Pa., on February 25 in the Philharmonic Society's series with Max Gogna, cellist. On February 28 she gives a recital for the benefit of the Red Cross in the ballroom of the Executive Mansion at Frankfort, Ky., and during her stay will be a house guest of Governor and Mrs. Stanley. Her appearance in Frankfort will be in the nature of a welcome home, as Miss Roberts was born in Henderson, Ky.

On March 3, she will be soloist with the Cincinnati Symphony Orchestra and on March 4, will give a recital for the Chaminade Club of Welch, W. Va. On March 7, she appears in joint recital with John Powell, pianist, at the Arcadia Auditorium, Detroit, thereby making her third appearance in Detroit since November.

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Turnbull Writes on Music

Edwin Litchfield Turnbull's "Music's Help in Winning the War" appeared in Review of Reviews for January, 1918; his "Music in the War" in the Boston Herald of January 6, and "Musicians Needed to Help Win the War" in the Times of January 20. He writes on these subjects with conviction. He has also appeared very successfully many times as a composer and conductor. Songs of his have been performed before the New York Manuscript Society. Mr. Turnbull has been in ill health at Cromwell, Conn., but he continues to take an active interest in music and writes on a variety of subjects connected with it. One of his recent essays was on "The Domination of American Music by Trade Unions," which appeared in the Art World.

In speaking of unions and the dangerous grasp they have on the musical forces of the country, he said: "While this state of affairs may be tolerated in so far as it relates to the trades, it seems reasonably clear that we cannot afford to trust our art ideals to the tender mercies of trade organizations. Did Michael Angelo, Beethoven or Shakespeare wear the 'union label' and work only eight hours?"

Hazel Lucille Peck, a Gifted Pianist

Among the younger pianists whose gifts have placed them in the forefront of Pittsburgh's artists is Hazel Lucille Peck, who has been accorded marked success wherever she has appeared. Among her recent engagements were two appearances with the Tuesday Musical Club of Pittsburgh, a concert in the Oakland district of Pittsburgh, and at the series of concerts given in the



HAZEL LUCILLE PECK,
Pianist.

Kaufmann Auditorium, which are a regular feature of the Pittsburgh musical season. Nor is her fame local only, for she has been engaged for the music festival to be held in Lockport, N. Y., next September. Sincerity and seriousness of purpose characterize Miss Peck's work and make themselves felt in her interpretations.

Hunter Welsh in Many Recitals

Under the direction of Lloyd A. Moll, the Allentown Symphony Orchestra at its recent concert was assisted by Hunter Welsh, pianist. The concerto selected by the artist was the Schumann in A minor, the choice proving a particularly happy one. His understanding and appreciation of color values and the lovely evenness of his tonal effects were beautiful and authoritative examples of piano virtuosity. In the second part of the concert, he played a group of numbers with equal effectiveness and finesse.

His recent appearance in Pottsville, Pa., was a real triumph. The occasion was the second concert of the Famous Artists' Course. The Schmidt Quartet was on the program with Mr. Welsh, who assisted with decided artistic effect in the Dvorák piano quintet in A major, his full round tone and masterly technic helping to create a beautiful ensemble. He also played the novelette, op. 21, No. 1, from Schumann-Liszt's "Soirée de Vienne" and the same composer's thirteenth Hungarian Rhapsody. Numerous recalls were demanded by the audience.

Under the auspices of the University Extension Society, Mr. Welsh presented the initial lecture of his series "Masterpieces of the Pianoforte" on Monday evening, February 11, in Philadelphia. The artist was greeted by a large audience that evinced the utmost attention

throughout the entire discussion and waxed enthusiastic as the numbers selected by the soloist were offered.

Mr. Welsh took "Chopin and the Romantic Period" as his subject and his dissertation was not only illuminative but remarkably interesting. The illustrations selected included the sonata in B flat minor, prelude from op. 28, polonaises E flat minor and A flat major. As encores, he played the C sharp minor and D flat major waltzes.

At the concert of the New York Philharmonic Society, Joseph Stransky, conductor, at the Philadelphia Academy of Music, Monday evening, February 18, Mr. Welsh was the soloist.

Charles Tittmann with Garden and Casals

Charles Trowbridge Tittmann appeared on a recent Monday at a brilliant musicale given at the home of Mr. and Mrs. Thomas Gaff, Washington, D. C., for the benefit of the British-American War Relief Fund, being associated with Mary Garden and Pablo Casals. Both socially and musically, the event was one of the most brilliant of the season, a large and fashionable audience from social and diplomatic circles being present. These included the French, Italian and Spanish Ambassadors, the Secretary of the Interior and Mrs. Lane, the Secretary of Agriculture and Mrs. Houston and many others. British and American army officers acted as ushers. "Mr. Tittmann, who was warmly received, sang three excellent songs which showed well his intelligence and good method in singing," declared the Washington Post. The previous Monday, Mr. Tittmann appeared on the program given at the Waldorf-Astoria, New York, with Jascha Heifetz and Mabel Garrison.

Easter Music for Harold Flammer

Three melodious anthems and an Easter duet, "Hark! Ten Thousand Voices," by Harry Rowe Shelley, have recently been acquired by Harold Flammer, Inc., and will appear shortly. In rounding out its catalogue this publishing firm has given especial attention to supplying particular needs. A new song for Palm Sunday, "Ride On! Ride On!" by John Prindle Scott, fills a definite demand.

Zoellner Quartet in Philadelphia

On Sunday afternoon, February 17, the Zoellner Quartet furnished the seventh program of the Chamber Music Association of Philadelphia. They were heard in quartets by Scambati and Napravnik and two sketches by Eugene Goossens. The Zoellners were enthusiastically received and had to respond with several encores.

The Philadelphia Chamber Music Association is in its first year of activity, but already has 950 members. Their plan can well be followed by other cities, but it is to them the honor belongs for taking the initiative. The concerts are called meetings and take place on Sunday afternoons in the ballroom of the Bellevue-Stratford Hotel.

To date, the following organizations have appeared before the Society: Flonzaley Quartet, Barrère Ensemble, Société des Instruments Anciens, Rich Quartet, Schmidt Quartet and the Zoellner Quartet.

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REPLIES TO INQUIRERS

[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's Note.]

Native Indian Songs

"A few days ago I had the pleasure of looking over the recently published collection of folksongs from the Appalachians, compiled by the Brockways. This is a splendid volume and an important historical record, in my opinion. Can you tell me if any one has ever published a similar collection of native Indian music? I know, of course, of many cases where single pieces have been preserved through publication, but I do not know of any collection similar to the one mentioned above."

Of course you know the Cadman collection of Indian songs, his own arrangements of songs which he heard sung by Indians, but it is not a large collection. There is also a collection of nine Indian songs by Thurlow Lieurance. Carl Busch, of Kansas City, has a large list of Indian songs, but they have not been arranged into a collection. A reader of the MUSICAL COURIER tells the writer that at his home in the South some years ago there was an Indian and his wife, who sang the Indian songs, many of them interesting but the majority of them rather sad and monotonous. The old Indian accompanied himself with "bones," her performance making a lasting impression upon the hearer. The interest in native American music and folksongs is assuming an importance not previously seen. Songs from other countries brought here by immigrants in early days have become Americanized and belong to us now.

Lina Cavalieri

"Will you kindly tell me where Lina Cavalieri is singing? I have looked for her name among those appearing in opera during the past few months, but have failed to find it."

There have been many inquiries recently as to Lina Cavalieri, so that her many admirers will kindly accept this answer to their letters. Lina Cavalieri is appearing only in moving pictures.

Is Sight Reading Essential?

"I should be glad to have your opinion as to how essential sight reading is to a vocal student just beginning a career. I have a good voice, my teacher says, but sight reading seems to be a very hard task; in fact, I have made no progress in learning how to read at sight. If it is not necessary for me to have this knowledge to aid me in my future career, I shall discontinue the study of that particular branch."

The reading of music to a singer should be as easy as reading the print in a book, and you would probably find yourself greatly handicapped if you did not study "sight reading" and overcome its difficulties as they seem to you now. In these days of severe competition a singer must be thoroughly equipped in her profession, and singing "at sight" is one of the essentials. The mind, the ear, must be trained so that through the eye the sound of the notes is fixed and sure. If you sang in a church choir you would not have much chance against other singers unless you could read and "sing" a new hymn or anthem "right off," as one singer said recently to the writer. How can you learn to sing songs, arias or other "pieces" if your teacher has to play them one note at a time for you? A recent invention is the Musicnote Roll, devised and made by F. C. Billings. He claims that it "Makes Singers Good Readers," and asserts that his motto is an "absolute and definite statement of what the rolls can and will do." Why not investigate these rolls and see if they would help you to acquire the necessary knowledge that is so essential to you in your career?

Music and Bad Manners

"Could you give me any information as to where I could buy the book 'Music and Bad Manners'?"

"Music and Bad Manners" is published by Schirmer, 3 East Forty-third street, New York City. It is by Carl van Vechten.

Farrar and Rumors

"Can you tell me if the rumor is true that Geraldine Farrar is to leave the Metropolitan Opera House this spring for good and all?"

If attention were paid to the rumors emanating from the different musical circles in regard to musicians, there would be little time left for any other topic of conversation. In any large organization there always are those who, either from malice or a desire to appear important in the confidence of leading artists, start rumors or stories about their superiors. To these rumors little if any attention is ever paid by the MUSICAL COURIER, particularly as is the case in this rumor about Geraldine Farrar. Her contract

with the Metropolitan Opera House is a private affair, and as a rumor is not music news. When Mme. Farrar chooses to take the public into her confidence, that is another matter. The MUSICAL COURIER has no time to bother with questions that agitate chiefly the regular habitués of the opera house, the staff and cast, amateurs among the public, and daily newspaper critics.

"Quo Vadis" and "Tess"

"When abroad I heard two operas that I have never seen mentioned as possible of production in this country. One was 'Tess,' given at Covent Garden, London, and the other was 'Quo Vadis,' in Paris. The latter opera was wonderful from a spectacular point, whatever its value as music. It was splendidly staged and beautifully sung, and enjoyed, I think, quite a long run. As some of the operas put on this winter have been chiefly praised from the scenic side, can you not suggest that 'Quo Vadis' would be a good novelty for next season?"

The suggestion, as you request is hereby made, but there are so many conditions entering into the production of a new opera that it sometimes takes several years before the American public hears "novelties." The writer, who heard both these operas abroad, is quite of your opinion as to the interest of "Quo Vadis." The audiences sat almost breathless, listening and entranced by the spectacle, yet it might be that New York would not be equally interested. "Tess" was not altogether a success, was it? The Metropolitan Opera House stage would be large enough to show the great scenes in "Quo Vadis" to splendid advantage, and there are singers to do justice to the leading roles, which require histrionic talent as well as singing.

American Army Bands

"Are any steps being taken to increase the personnel and better the musical standard of the American army

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THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

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bands, so that they may compare with the splendid bands of the French army?"

For the betterment of the American army bands a music committee has been formed, including John Alden Carpenter, W. R. Spalding, Wallace Goodrich and others, and this committee appointed M. Alloo, first trombonist of the Boston Symphony Orchestra, to undertake the reorganization of the bands at Camp Devens, Ayer, Mass. Satisfactory results have been obtained already. A proper place for rehearsal has been provided and the number of each band has been raised to forty. It is expected that if the experiment at the Massachusetts camp shows results that warrant it, the War Department will issue an order to all other camps to develop and train the bands according to the standard established by Mr. Alloo, who is a splendidly trained musician of wide experience in his particular field. The appointment of bandmasters will be taken out of the personal influence and political class and they will be selected solely on merit and competency.

Music Schools in Detroit

"I am now living in the Middle West, but expect shortly to go to Detroit. In the West I have studied music with a good teacher and would like to know if there are any schools in Detroit where I could continue my studies."

There are two excellent schools in Detroit, either of which should be able to satisfy you with a teacher capable of carrying you on in your musical studies. They are the Ganapol School of Music and the Detroit Institute of Musical Art, Guy Bevier Williams, president. You will find Detroit greatly interested in music at the present time, a condition of affairs that is highly creditable to the city.

An Attractive Children's Chorus

"Please suggest some attractive numbers for a children's chorus for our spring Music Festival. The chorus numbers 350 children, and we gave last year 'The Walrus and the Whale,' by Fletcher, with splendid success. But in examining choruses this year I do not seem able to find anything so attractive. I want something original and for two part choruses. Will you please also tell me where I can rent the scores of such choruses as you may name?"

The catalogues of Music for Schools would appear to be a good field for your investigation, and there are some of these being forwarded to you. You will notice that the voices are indicated. Of course the music must be something that interests the children themselves in order that they will rehearse well. If you wish to rent the music, Arthur Tams, 1600 Broadway, New York City, will be able to accommodate you.

"Dead-Heads" and Criticism

"Both my amusement and my indignation have been roused by the various criticisms made on the work of established artists by the nightly 'dead-heads' at the Metropolitan Opera House performances. These criticisms, which are usually hopelessly and ignorantly incorrect, often prejudice the nearby listeners who have paid for their seats, making them feel that after all the opera has been badly sung and 'done.' Are there no means by which such remarks can be ended? Should there not be a clause inserted in the 'dead-head' tickets that silence must be observed and no out-loud criticisms made?"

The criticisms of ignorant persons are not confined to the opera; there also seems to be a desire on their part to impress their neighbors at the theatre that their opinions are worth more than those of really intelligent people. At concerts the same unpleasantness prevails many times. While every one has a right to an opinion, it is not necessary to proclaim that opinion in loud tones for the benefit of other listeners. At the opera one is often annoyed by conversations or observations, and in many cases it is students who make the severest criticisms; they seem unwilling to acknowledge that there is a good singer on the stage, as if their few months of study placed them in a position to tell artists of experience how lacking they are in every particular. There really seems to be no remedy for this unpleasantness; much has been written and said on the subject without apparently making any impression upon the bad mannered habits of public entertainments.

About Scotti

"I should feel most grateful to you if you would send to the above address the facts which you are able to gather with regard to the life of Antonio Scotti."

Antonio Scotti was born in Naples, and as a child wished to become a singer. Through the advice of friends he took up the study of music, although he felt little hope of becoming a great singer. At the age of twenty-three, after four years' study, he made his debut at Malta as Amonasro in "Aida." Since that time he has been constantly before the public in many European countries, South America and the United States.

Buckhout-Troostwyk Musicales

Violin pieces and songs made up a program of variety for the February 13 "Composers' Musicales," given by Mme. Buckhout in her series for the season 1917-1918. An enthusiastic audience listened to a delightful program, making Mme. Buckhout repeat four of the songs. Two of these are dedicated to Mme. Buckhout, namely, "A Faded Flower" and "So We'll Go No More Roving," and needless to say these were among the ones repeated. Emma Selleck, contralto, was similarly moved to repeat two songs, and the composer himself, playing eight violin pieces of his own or arranged by himself, had to repeat several. Robert H. Terry was at the piano for Mr. Troostwyk, who lives in New Haven, and the composer accompanied his own songs.

Songs by Florence Turner-Maley were sung at the fifteenth Buckhout musicale, February 20, the composer at the piano.

Ruth Pryce, violinist, won the annual \$100 prize awarded by the Ladies' Morning Musical Club of Winnipeg, Canada.

PITTSBURGH'S SPECIAL COURSES FOR UNDERGRADUATES

More Complete Co-operation Between High Schools and Art School—Courses to Stimulate Interest in Art and to Awaken Latent Talent

A meeting of all the principals of the high schools of Pittsburgh and vicinity and all supervisors and teachers interested in art, music and drama, was held in the School of Applied Design, Carnegie Institute of Technology, Pittsburgh, Pa., last week. At this meeting Dean Bossange announced some special courses for undergraduates which will bring about a more complete co-operation between the high schools and an art school than has been accomplished elsewhere. These qualifying courses, as they are called, are to be given on Saturdays and are open to all students of high schools or preparatory schools of corresponding grade. Instruction will be entirely technical in character and being limited to Saturday mornings will not interfere in any way with the work of the high schools. The main object of the course is to encourage the boys and girls of Pittsburgh and vicinity to begin their technical work in art when they are still in the impressionable age. In art it is more important than in other professions that special talents and aptitudes be developed before the formation period is past.

These courses will make it possible for a high school student to do four years of elementary technical work before he enters the design school and begins the advanced technical work leading to the bachelor's degrees offered in the five arts represented in that institution.

The better preparation of the entering classes will permit the design school to require considerable technical proficiency before allowing the work done to count toward the degree. The standards of graduation will therefore be raised considerably.

For the high schools it will mean an increase in opportunities for their students in art and it will enable the students to test their ability when they are young and time is not so valuable. The courses will stimulate interest in art and awaken latent talent.

It is not expected that all students taking these courses will attempt to become artists. The courses will be of value nevertheless to those who do not continue, because of the educational discipline involved, and the wider appreciation of art and deeper interest in it that will be awak-

ened. These qualifying courses have the great advantage of bringing about more intimate relations between the public schools and the highly specialized technical school. It will make it easier for the high schools to hold the restless students who are anxious to start on professional work. The palatial buildings, the exceptional equipment and the highly professional atmosphere of the design school, with its five art departments working under one roof, will prove, it is expected, inspiring and stimulating and a more thorough test of natural ability of the student will be possible than can be offered by most of our high schools. The courses are not intended to duplicate, compete with or supersede the art courses given in high or preparatory schools, but to supplement them and to offer facilities to students attending schools where no art courses are given. Higher standards and better art should result from this co-operation. When it is realized that high school students having taken four years of qualifying work and four of advanced technical work will have had eight consecutive years of the best technical training before receiving their degrees, the optimism of those in charge of the courses seems fully justified.

Courses will be offered in architectural drafting, free-hand drawing and modeling as preparation for entrance to the department of architecture. In the department of painting and decoration instruction will be given in free-hand drawing, design, color, sketching from costume model and a short course in modeling. In the department of music instruction will be given in all instruments of the symphony orchestra, each student receiving one individual lesson of one half hour per week. In addition to this, class lessons in solfeggio and elementary harmony will be given and a weekly orchestra rehearsal. In the department of dramatic arts instruction will consist of exercises in diction, pantomime, the rehearsal and public performance of simple one act plays and a short period of folk dancing. Department of sculpture offers a course in modeling in clay, beginning with very simple forms, and advancing as rapidly as the ability of the student will justify.

For the present the design school will limit those courses to 180 students, selected by competition from those recommended by the principals. The courses will continue for a period of fifteen weeks. At the end of that period an exhibition will be held and a concert and dramatic performance given. An enrollment fee of \$5 is required but this fee will be returned to those who do satisfactory work and are regular in attendance.

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The American Friends of Musicians in France has been organized to bring financial help to the musicians in France, and their families, made destitute by the war.

Every penny collected is sent at once to France, no deductions being made for any purpose whatever. All necessary expenses are met by a fund specially contributed for that purpose.

Since its organization in December, this Society has sent three thousand dollars to France for needy Musicians, and has its representative in Paris.

The Society hopes to enroll a large membership of musicians and music lovers throughout the country, and also of all those whose hearts are moved by the sorrows of France. Funds will be accumulated in this way, from the dues of members, and also through the kindness and sympathy of musicians and musical organizations, who are offering their services in giving concerts for the benefit of their unfortunate brother artists in war-stricken France.

Consider what music has meant to you. Will you not help the sad conditions now existing by becoming a member of the American Friends of Musicians in France?

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ST. LOUIS, MO.

St. Louis, Mo., February 15, 1918.

Given the Symphony Orchestra, a chorus of 200 boys' voices, Arthur Hackett and the Liszt "Faust" symphony, Max Zach achieved a result that will be spoken of in glowing terms for some time to come. The spontaneous response to Mr. Zach's baton was very gratifying. To intensify the deep solemnity of the whole, there were the lowest tones of the organ, underscoring the major harmonies in an inescapable way. Mr. Hackett's voice, clear and sympathetic, stood out against this background in bold relief. His solo contributed the dominant note of fatalistic irony, yet with just the proper balance of tone and volume that made an unqualified success of the entire work. "Adelaide," perhaps one of the best known of the Beethoven songs, was Mr. Hackett's other contribution to the program. There is an odd charm about the way Mr. Hackett sings these things, coming, presumably, from a somewhat unusual skill in interpretation in these quaint songs that are delightful in their oldtime simplicity. The program opened with a reading of the overture to "Tannhäuser" that was inspiring because of the intensity with which it swept on. It was the most worth while concert of the season and Mr. Zach and his men were called upon, time after time, to acknowledge the appreciation of the audience.

For the second time this season, Max Steindel, solo cellist of the orchestra, was soloist at a "Pop" concert given on Sunday afternoon, February 10. The Servais "Souvenir de Spa" was Mr. Steindel's choice, and he played it with the style and finish that one has come to associate with his name. His audience was entirely pleased and requested an encore, which Mr. Steindel seemed glad to present. Other numbers on the program were the overture to "The Bat" (Strauss), the ballet suite from "Henry VIII" (Saint-Saëns), entracte from "Rosamunde" (Schubert), and the Vogrich "Arabian Song." Every once in a long while Mr. Zach brings to the "Popular" audience just a suggestion of the things that his men have under their fingers. In this case it was the scherzo and finale from the Tchaikovsky F minor symphony. Satisfying proof of the pleasure it gave in the demand that it be repeated. The Ivanovici "Danube Waves" concluded the concert.

There was a surprise for the full house that had gathered at the Odeon to hear Mabel Garrison at the second concert of the Apollo Club, in that Miss Garrison's place on the program was filled by Michel Gusikoff and H. Max Steindel, concertmaster and solo cellist of the Symphony Orchestra. Miss Garrison immediately enlisted one's sympathy by the pathetic little story, almost in a whisper, of how she completely lost her voice on the way from New York to St. Louis. Disappointment seemed to be about evenly divided, the audience in not hearing Miss Garrison sing and Miss Garrison's in not being able to sing with the Apollo. The two numbers, "Invictus" and "Deep River," sung without accompaniment, were the most effective choral numbers. Charles Galloway has done splendid work with this group of men and the result showed the high standard, both musical and technical, that Mr. Galloway requires and obtains from his chorus. "The Song of the Camp," which has the storm and horror of war quite skilfully painted on the softening background of the theme of "Annie Laurie," was an interesting number and it was exceptionally well done. Mr. Gusikoff's first number was the Saint-Saëns introduction and rondo capriccioso, followed by a group which included the Handel largetto, the Chopin nocturne in D and the "Chanson" and "Pavane" of Kreisler. Especially attractive was the last mentioned. The Chopin nocturne, Mr. Gusikoff gave beautiful shading of phrasing and color. The first movement of the Valentini sonata, and later the "Adagio Pathétique" (Godard), the Beethoven minuet, No. 2, in G, and the rondo by Boccherini were the numbers in which Mr. Steindel was heard to very good advantage. Mr. Gusikoff and Mr. Steindel filled an eleventh hour need to the last requisite.

One must look back four years for the last appearance of the Flonzaley Quartet in St. Louis, but the intervening length of time before their next concert will be very much shorter, if the obvious pleasure of the audience at the Sheldon Memorial on Thursday night is to be taken into account. There is an intimacy and understanding existent between the Flonzaley Quartet and its audiences that contributes a pleasure that is a little different from other concerts. The program was varied. It opened with the Haydn quartet in D major, and there was much beauty in the largo. Of the beautiful Schumann in A major only one movement was played, the adagio. It was exquisite. The latter half of the program was devoted to the modern—Dvorák, the "American" quartet, with its haunting minor folk tunes and its infectious rhythms. "The Lonely Shepherd" of Joseph Speaight was perhaps the most poetic thing on the program. It is rare in the picture it draws, all in pastel, with exquisitely dainty outline. The concert was under the direction of Elizabeth Cueny. Z. W. B.

May Scheyder Delights

May Scheyder appeared with great success at a concert given recently at the Short Hills Club for the benefit of the Short Hills Unit of the Comforts Committee of the Navy League. In the aria, "Qui la voce," from Bellini's "I Puritani," Miss Scheyder showed herself to be a dramatic singer of exceptional gifts. She was equally at home in a group of songs which included Lillian Strickland's "Colleen Aroon" and an old English pastoral. In Hollman's "Chanson d'Amour" Miss Scheyder had the assistance of Sara Gurovitch, the well known cellist. Max Lieblich was at the piano for her, his splendid support adding greatly to the success of the program.

Others who appeared on the program were Cosmo Hamilton, Hilda Spang, Olive Wyndham, Mrs. Thomas Wise, Austin Strong, Theodore E. Steinway, Henry Clapp Smith and Harry Bennett. The affair was under the patronage of Mrs. Herbert L. Satterlee, Cora Wyck and Mrs. Carroll, Bassett, Henry Binsse, Roland Cox, William Dudley, Harold Hack, Stewart Hartshorn, Floyd Jefferson,

Louis Kaufman, John Kemmerer, Clive Mapes, Victor Mapes, Stephen Nash, J. Victor Onativia, Henry Prince, Archer Quarrier, Charles H. Smith, Tel. Schreiber, John Stewart, Jr., James Remsen Strong and Helen Gwynne.

MUSICIANS UNDER THE FLAG

Allen, Robert E.	Kraft, Arthur C.
Ashbacher, Herman.	La Belle, Guy.
Barker, John D.	Lehmann, Theodore.
Barlow, Howard.	Lewis, Ward.
Barnes, H. W. B.	Lindorff, Theodore.
Bibb, Frank.	Little, John W.
Bowes, Charles.	Losh, Sam.
Bollman, Fred.	Macbeath, Donald.
Boone, Manley Price.	Macmillen, Francis.
Burnett, John.	Macdonald, W. R.
Callahan, Miller.	Maier, Guy.
Chamberlain, Glenn.	Meeker, Z. E.
Clifton, Chalmers.	Mitchell, Earl.
Cornell, Louis.	Nevin, Arthur.
Cottingham, Howard A.	Nevins, Willard Irving.
Cox, Wallace.	Orth, Carl.
Dittler, Herbert.	Osherg, Elliot.
Doering, Henri.	Palmer, Claude.
Elser, Maximilian.	Peterson, Alfred C.
Felber, Herman.	Pope, Van.
Firestone, Nathan.	Potter, Harold.
Fram, Arthur.	Potter, Harrison.
Foiner, Eugene A.	Reynolds, Gerald.
Garrabrant, Maurice.	Roentgen, Engelbert.
George, Thomas.	Rogers, Francis.
Gotthelf, Claude.	Rosanoff, Lieff.
Grainger, Percy.	Saurer, Harold.
Granberry, George F.	Schelling, Ernest.
Gustafson, William.	Schmidt, David H., Jr.
Haensel, Fitzhugh W.	Soderquist, David A.
Hall, Alan.	Sousa, John Philip.
Hall, Cecil John.	Sowerby, Leo.
Hartzell, Alfred.	Spalding, Albert.
Hawley, Oscar Hatch.	Stehl, Richard E.
Heckman, Walter.	Stiles, Vernon.
Heizer, Frederick, Jr.	Stoessel, Albert.
Hemus, Percy.	Stuntz, Homer.
Hillyard, Ried.	Taylor, Bernard U., Jr.
Hochstein, David.	Trimmer, Sam.
House, Judson.	Vail, Harris R.
Hubbard, Havrah.	Van Sordam, H. E.
Hudson, Byron.	Whittaker, James.
Jacobi, Frederick.	Wiederhold, Albert.
James, Philip.	Wille, Stewart.
Jones, Gomer.	Wilson, Gilbert.
Keller, Harrison.	Wyllie, W. H., Jr.
Kernochan, Marshall.	

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OVIDE MUSIN

(Continued from page 41.)

fourteen years old or less at the time, played with such maturity of perception and feeling, not to mention essential qualities of tone, technic, memory, etc., that I knew he would immediately meet with immense success over there, just as he had in New York, when, at the Hippodrome, he appeared as soloist with the Washington Marine Band. On that occasion he played the Saint-Saëns B minor concerto in a manner which was calculated to make even famous violinists exclaim in admiration. He was unheralded and his name put in the smallest type, but his success was remarkable. That was three years ago. Managers and orchestral conductors have remained obdurate. One of them told me the reason was 'knickers,' but Joe has outgrown knickers now, and perhaps he will have a better chance. And when I say that here is a genius second to none, well equipped to stand the supreme test, I think I will be credited with knowing something about the subject."

Another gifted Musin pupil is Anna Bowers, who not only does remarkably fine work with the violin, but under the direction of Mme. Musin is developing rapidly a naturally beautiful voice. Nor are her talents limited to these arts, for she is very clever with her pencil as well. The sketches of Heifetz and Elman which accompany this article are the product of this branch of her gifts, and were drawn from life, being her impressions of these artists as they appeared on the concert stage.

Boguslawski-Thompson Two-Piano Recitals

A surprising feature of the numerous two-piano recitals being given in and about Kansas City by M. Boguslawski and John Thompson recently has been their instant popularity. It was with little thought of setting a precedent for many delightful programs to follow that they played their first recital together in the concert hall of the Kansas City Conservatory of Music on the afternoon of Sunday, January 6. Immediate and unqualified approval of the art and rare sense of the ensemble displayed on that occasion bore fruit immediately, and a number of engagements followed in rapid succession. Seldom do artists of the attainments of Boguslawski and Thompson care to subordinate the personal glorification of playing solo recitals to the subtler satisfaction that attends upon

audience was a musical one, judging from the keenness and discrimination of its applause.

The proper listening mood was established by the andante and variations of Robert Schumann. The Mozart adagio was the gem of the program, its simple grace, transparent tone and charming play of fancy accentuated by the pair of artists. The symmetry of the Mozartean design made the somewhat erratic but songful and brilliant Saint-Saëns caprice sound almost disorganized.

A very beautiful theme and variations by Wilm formed the novelty of the program. Wilm loves his Schumann—that is clear, but he is a sturdy soul, and the style of Beethoven, into which he occasionally drops, is not a misfit. There are declamatory passages and they strode in breadth, dignity and power under the four artist hands.

The fascinating Arensky suite, played at the earlier concert, was repeated by request. It is cake with plenty of icing—catchily tuneful.

The pianists seemed even more happily matched than in their first recital, which is to say they are contrasted in temperament, style, mind, but deeply sympathetic musically. They alternated in leadership, and honors were evenly divided. It was also an improvement to use large instead of the small pianos of the earlier concert.

Bianca Randall Sings Favorite Songs

Bianca Randall, the charming soprano, sang at the dinner of the Southern Commercial Congress, which took place in the hall of the University Club, on Monday evening, February 11. The guests included Secretary of the Navy Daniels, Mayor Preston of Baltimore, Belvario Porras Minister from the Republic of Panama, and many other notables. Among Mme. Randall's numbers was Hamilton Reynolds' "America, Arise," which is dedicated to President Wilson and which was received with much applause. The singer thoroughly charmed her audience with the beauty of her interpretations, her other numbers including May Hartmann's "Somewhere in France," a song which has attained remarkable popularity.

Mundell Choral Club

On February 8, in the grand ballroom of the Hotel Bossert, Brooklyn, the Mundell Choral Club held another interesting meeting, the soloists contributing to the musical program being Alice Eversman, soprano of the Metropolitan Opera Company; Elena de Sayn, violinist; Constance Beardsley Eldredge, pianist, and Kathryn J. Tuthill, contralto and a member of the Mundell Choral Club. Wilhelmina Muller and G. Waring Stebbins were the accompanists. M. Louise Mundell, the founder of the club, is also its musical director.

Max Rosen's Program

For his second New York recital, which takes place on Saturday afternoon, March 2, at 2:30, Max Rosen has arranged a very attractive program, with the sonata of César Franck as his opening number. In this sonata the young violinist will have the assistance of Oliver Denton at the piano. His program will also include Lalo's "Symphonie Espagnole" and groups of short pieces.

Mme. Soder-Hueck Artists in Joint Recital

Elsie Lovell, contralto, and Walter Mills, baritone, professional artists from the Soder-Hueck vocal studios, Metropolitan Opera House Building, were heard in joint recital at the Wanamaker Auditorium, New York, Tuesday afternoon, February 19.

Mr. Mills has a big baritone voice of pleasing quality and wide range, and he uses it well. He was heard in "Invictus," Huhn; "O Red Is the English Rose," Forsythe; "The Trumpeter," Dix; "O Let Miss Lindy Pass," Rogers; "Was it in June?" Koenenich; "Deep River," Burleigh; "Life" and "When the Boys Come Home," Speaks.

Miss Lovell's numbers likewise required a wide variety of style in delivery and in these she, like Mr. Mills, showed marked versatility. She sang "Largo," "O Sleep, Why Dost Thou Leave Me?" Handel; "Connais tu le pays," from "Mignon," Thomas; "Psyche," Paladilhe; "Dites Moi," Nevin; "A Summer Night," Burleigh; "Transit," James; "Pendemeer's Stream," Gatty, and "I Came With a Song," la Forge.

Miss Lovell's beautiful quality of voice has often been mentioned in the columns of this paper; also the demand for her interpretation of new songs by American composers. With Phillip James' "Transit" she has been especially successful of late. Miss Lovell fortunately is the possessor of a charming stage presence and is easy in her delivery. Her luscious contralto voice is extensive in range and of even scale; she uses it with excellent taste.

Both artists were very enthusiastically received and responded to encores.

To be able to present singers of the type of Miss Lovell and Mr. Mills is greatly to the credit of any vocal teacher and Mme. Soder-Hueck numbers many such in her vocal classes.

Leginska's New York Recital, March 11

Ethel Leginska's first New York recital of the present season is scheduled for Monday evening, March 11, at Carnegie Hall, when the little English pianist will donate the entire proceeds of her recital to the war work of the Y. W. C. A. Mme. Leginska has been touring the country constantly, appearing in practically every important city and arousing enthusiasm everywhere. During the present week she has three appearances with the Boston Symphony Orchestra, two at Symphony Hall, Boston, and one at Sanders' Theatre, Cambridge.



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MOSES BOGUSLAWSKI AND JOHN THOMPSON.

clever musical teamwork. It is in the nature of a unique delight for Kansas City audiences to see these two young artists forego the pleasure of the individual spotlight, and in perfect harmony and musical sympathy undertake a series of concerts of this sort.

"Just where are you playing these recitals?" asked the reporter. "I have here a list of only five formal engagements, and yet I have it on good authority that you've been extremely hard on the two Steinways which have been trailing you about the State."

"Oh, in hospitals," said M. Boguslawski.

"And training camps," contributed Mr. Thompson, "and homes with a capital H, and orphan asylums, and private schools, and—"

"In jails," finished M. Boguslawski. "At least there's a jail on the list now!"

"All of which goes to prove," said John A. Cowan, president of the school, with his slow, wise smile, "that these two artists are devotees, first of the keyboard and second, or perhaps third, of the almighty dollar mark. Perhaps that altruistic spirit has its reward and contributes to their success. I can say with a great deal of certitude that no other school in the West can boast of two artists in the same department of like ability. Both of them have won their spurs in big music centres, New York, Boston, London, Berlin, and many other cities have set upon their work comparatively recently the seal of cordial approval. I am glad to say that both bring to their pedagogy at the Kansas City Conservatory of Music the enthusiasm and conscientious musicianship which have so notably distinguished their concert performances."

The following from the Kansas City Star, February 18, 1918, is an appreciation of the team work of these pianists:

A FACULTY PIANO RECITAL.

M. BOGUSLAWSKI AND JOHN THOMPSON HEARD AT THE CONSERVATORY. The conservatory auditorium was nearly filled yesterday afternoon for the second of the two-piano recitals by M. Boguslawski and John Thompson. It was a program thrilling to hear, and the



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Philip Hale in Boston Herald, February 19, 1918.

NO AIDA IS RECALLED BY THIS WRITER COMPARABLE TO HERS.

Boston Evening Globe, February 19, 1918.

RAISA WON HER FIRST TRIUMPH IN "RITORNO VINCITOR."

Boston Advertiser, February 19, 1918.

RAISA RECREATES AIDA. SHE IS A SINGER OF REAL DRAMATIC GENIUS.

Boston Post, February 19, 1918.



THE PARTICULAR SPLENDOR OF THE CAST OF THE FIRST NIGHT WAS THE VOICE OF RAISA.

Christian Science Monitor, February 19, 1918.

ROSA RAISA AS AIDA, THE ROLE IN WHICH SHE WON HER WAY INTO THE HEART OF BOSTON MUSIC LOVERS.

Boston American, February 19, 1918.

BY SO MUCH IT WILL BE LEHMANN-LIKE. EVEN NOW THERE IS CURIOUS HINT IN IT OF THAT ILLUSTRIOUS SINGER.

H. T. Parker in Boston Transcript, February 19, 1918.

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ACROSS THE COUNTRY

Baltimore, Md.—(See letter on another page.)
Boston, Mass.—(See letter on another page.)
Chicago, Ill.—(See letter on another page.)
Cincinnati, Ohio.—(See letter on another page.)
Cleveland, Ohio.—(See letter on another page.)
Denver, Colo.—(See "Music on the Pacific Slope.")
Louisville, Ky.—The February concerts in this city began with the joint recital given by Rudolph Ganz and Eddy Brown on the 11th. Although it was announced as a "joint" recital, it really consisted of two separate and distinct concerts. Mr. Ganz gave his entire program, and when that was concluded Mr. Brown played a whole violin recital, the only "joint" number being the "Kreutzer" sonata, with which the program opened. Both these musicians made a most favorable impression, Mr. Ganz for his brilliancy and faultless technic and Mr. Brown for his sympathetic beauty of his tone and the charm of his interpretations. His selections consisted of a concerto by Conus, the Bach-Kreisler gavotte, his own arrangement of a Cramer rondino, Kreisler's "Tamborin Chinois," "Oriental" for Cui and the rondo "Papageno" by Ernst. Mr. Ganz played a Chopin group, including the Liszt arrangement of two songs, the C sharp minor waltz and the polonaise in A flat. These were followed by a Spanish dance (Granados), capriccio for the right hand alone (Ganz), romance in D flat (Sibelius) and "La Campanella" (Paganini-Liszt). This was the third concert in the Fine Arts series, under the management of Ona B. Talbot. Mr. Brown's accompaniments were played by Stuart Ross. The regular monthly concert of the Louisville Quintet Club was given on February 15, with an unusually interesting program, the principal ensemble number being a piano quintet by Mendelssohn arranged from a string octet. In this an eight hand piano part was introduced, Sarah McConathy playing the second. Four excerpts from Schumann's "Kreisleriana" were played by Mrs. Whitney, the piano soloist of the club, and this feature of the program proved one of its strongest attractions. Numbers four, eight, six and two were selected by Mrs. Whitney on account of their contrasting moods. It is not too much to say that nothing offered this year by the Quintet Club has excelled these solos, and the performer was many times recalled, giving the Schumann-Liszt "Widmung" as an encore. The other concerted number was the Haydn string quartet, op. 64, No. 3.—Guimar Novaes, the young Brazilian pianist who was presented by the Wednesday Musical Club on February 18, scored a triumph rarely known in previous musical events here. Her playing is saturated with her magnetic personality, and she fairly enraptured her hearers with the fluent charm of her technic combined with an indescribable, subtle quality which differentiates her from other pianists. The music that is created by her dextrous fingers seems almost independent of mechanical means and more like something elemental springing out of the atmosphere itself. She exhibited wonderful depth and emotional quality in the Chopin sonata, op. 58, but this was not more extraordinary than the ethereal lightness which characterized her playing of Liszt's "Murmuring Woods" and "Dance of the Gnomes." Her other numbers were a melodie (Gluck-Sgambati), air from "Alceste" (Gluck-Saint-Saens), a Schumann nocturne, Debussy's "Soiree dans Granada" and the Rubinstein arrangement of the Turkish march from the "Ruins of Athens," in which her remarkable power and clarity of tone were displayed. Mrs. William Davenport is president of the Wednesday Club.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Miami, Fla.—On February 16, Locke T. Highleyman, a talented pupil of Iva Sproule Baker, gave a recital in the Central School auditorium. She was assisted by Lillian Reid, reader, and Mrs. Clarence Busch, contralto. The program consisted of compositions by Schumann, Mendelssohn, Bohm, Beethoven and Chopin.—At the children's department of the Miami Music Club, Olive Dungan played two of her recent compositions, excellent in style and attractive in melody. This young pianist possesses decided talent and a bright future is predicted for her.—On February 17, the Presbyterian Sunday School enjoyed a rare treat when Katherine Dungan, of Pittsburgh, sang and William Jennings Bryan addressed the school.

A new acquisition to Miami music circles is Laura Nemeth, a young singer who has studied and lived in New York. Miss Nemeth has entered the vocal department of Urania Glaser's Verdi School of Opera.—"It is a pleasure to play request pieces," announced Arthur Pryor, and he has issued a general invitation to his audience to send him the names of the favorite selections. Mr. Pryor stated that he was surprised to find the high standard of music displayed in these requests, and he is arranging to set aside programs each week for these request numbers.—Frank Henry Pierce, organist, of Chicago, arrived in Miami recently. On his way he played for the cantonments near Washington, under the auspices of the Y. M. C. A., and at Camp Johnston, near Jacksonville.

Montreal, Canada.—Pablo Casals gave a recital in the Windsor Hall. The honors of the concert were shared by Nicola Schnerer at the piano.—Mischa Elman enhanced his popularity at a concert before a large audience which he delighted with his interpretations of many modern compositions. Philip Gordon added much to the success of the recital by his accompaniments at the piano.—A newcomer to Montreal in Mme. Sutherland (contralto) gave a successful recital in the Ritz-Carlton Hall. She was heard to advantage in a well selected program and made many friends by her artistic interpretations. Edith Eager filled the role of accompanist with success.—The Dubois String Quartet gave a first hearing here of d'Indy's quartet, op. 45, No. 2, at their concert, which was well received. The Beethoven quartet was excellent and Mr. Chamberland added to his reputation as a violin soloist. Mme. U. Paquin did all that was required at the piano.—Rosita Renard showed much poetic fancy and delicacy of touch in her piano recital at the Ritz-Carlton. Her

interpretation of several numbers by Chopin was specially worthy of note for the freshness and zest with which she infused it.—Mischa Levitzki showed his virility in a well chosen program of music at his piano recital. In the Liszt rhapsody Mr. Levitzki's strong vitality found expression that greatly enthused his audience, and he was equally successful in other numbers.—The students of McGill Conservatorium gave a successful concert in the Victoria Hall, when their efforts were much enjoyed by a large audience.

Newark, N. J.—(See letter on another page.)

Oakland, Cal.—(See "Music on the Pacific Slope.")
Oklahoma City, Okla.—On February 12, Mme. Schumann-Heink appeared here, at the Overholster Theatre before an audience which not only filled the theatre but also the stage. A selection which was sung by the contralto with great depth of feeling was Mary Turner Salter's "The Cry of Rachel." Other numbers on the program were "Ah, mon fils," from Meyerbeer's opera, "Le Prophete," an Irish ballad, "Danny Boy," Handel's "Armida," from "Rinaldo," as well as songs by Bach, MacDowell, Gertrude Ross, Oley Speaks, etc. Edith Evans accompanied Mme. Schumann-Heink and also played several piano selections exceptionally well.

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

San Antonio, Texas.—The fifth concert in the series of six by the San Antonio Philharmonic Orchestra, Arthur Claassen, conductor, was given Thursday, February 7. The orchestra played the symphony in E flat of Mozart, "Old Hebrew Melody" (Robert Franz) and "Kelly Field Triumphant March," by Scipio Gentile, a native of Boston, now stationed with the 145th Aero Squadron at Kelly Field. He studied the orchestration of his march with Mr. Claassen. It is stirring in nature, with a beautiful theme running through the number. The soloists were Flora Briggs, pianist, an artist-pupil of John M. Steinfeldt, and Harriet Richardson Gay, contralto, a pupil of Mr. Claassen. Miss Briggs played the Rubinstein concerto in D minor. At the conclusion she was recalled many times. Mrs. Gay sang "Ah, mon fils," from "Le Prophete" (Meyerbeer), and the prayer from "Tosca," receiving many recalls. The instructive program notes were contributed by Alois Braun. The usual public rehearsal was held at four o'clock.—At a recent meeting of the Tuesday Musical Club an excellent program was given on the subject, "Modern Composers," with Harriet Ade in charge. Those who participated were Mrs. Charles Callaway, Mrs. Hugh Taylor, Leonora Smith, Alice Simpson, Mrs. Alfred Duerler, Lillian Hughes, Pauline Slippich, Mrs. Fred Jones. The accompanists were Mrs. A. M. Fischer, Mrs. Edward Sachs and Flora Briggs. An added number to the program, and most enjoyable, was sung by Sergeant Herbert Wall, baritone, of Camp Travis, who gave "The Pauper's Drive" (Sydney Homer) and "Hear Me, Ye Winds and Waves." He was accompanied by Mr. Cockrell.—A most enjoyable program was given recently at Camp Travis by Ruth Elizabeth Herbst, Eunice Harra, Helen Gordon, Leonora Smith, Joyce Garratt, Adeline Craig, Anita Park Emerson and Dr. Hugh Voorhees. Mildred Harra, accompanist. The program was given at seven o'clock in building No. 30, and repeated at 8:15 in building No. 32. At the same time another program was given in buildings No. 29 and No. 27 by Lucile M. Gray, Melba Ponchee, Ora Lee Clarke, Bessie Murrah, Eliza Turner, Pauline Feller, Hazel Cain, Ardis Dean Keeling, Maida Davis and Sergeant Herbert Wall. Meta Hertwig was the accompanist. Both programs were in charge of Mrs. F. L. Carson.—The San Antonio Musical Club gave a program Tuesday, February 12, at the Y. M. C. A. Auditorium. Those participating were Mrs. M. Cowles, Mrs. R. R. Carlyle, Hazel Cain, Leonora Smith, Anita Daniel, Eunice Gray, Bessie Guinn, Lillian and Russell Hughes, Bertha Berliner, Ellen Allen, Nora van Densen, W. P. Romero and Ed. Goldstein.

Scranton, Pa.—The French program of the Century Club was most charming. Songs (two with cello), piano solos, a sonata for violin and piano, and a dramatic scene, a room by Henri Murger with Bernberg's setting, furnished some idea of the beauty and richness of modern French composition. Saidee Estelle Kaiser was chairman and made some of the song translations.—Ellen Fulton, A. A. G. O., L. R. A. M., has been appointed organist of the Church of the Good Shepherd until Homer P. Whitford is released from war service.—The Philharmonic concerts, Frank J. O'Hara, manager, have proved of great artistic worth and have become a feature of the musical season. Frances Alda and Frank La Forge, Leopold Godowsky, Louis Graveure and Samuel Gardner, David and Clara Mannes, Emma Roberts and Max Gogna, Marie Narelle and Harold Bauer are included in this series. Mr. O'Hara is also managing several charity concerts and is making plans of interest for the coming season.

San Diego, Cal.—(See "Music on the Pacific Slope.")

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Santa Barbara, Cal.—(See "Music on the Pacific Slope.")

St. Louis, Mo.—(See letter on another page.)

St. Paul, Minn.—The first presentation of the opera, "Monk of Toledo," was scheduled to take place last night, Wednesday, February 27, at the North Central Commercial Club. Both the libretto and music are by E. Bruce Knowlton. In this opera the composer has made no attempt to establish a new school of American music, but rather it has been his aim to write suitable melodies with which to relate the somewhat pathetic story of the old monk Francisco. The opera is in three acts and a prologue. The cast included Gus Brandenburg as the Monk of Toledo and Colonel Violet, Florence Brown as Marie, James Wohlgenuth as Henri, Harold Sampson as Maurice, Tom La Nasa as Dupont; Art Toensing, William Gadow, Harvey Haessley and W. H. Husband as monks and soldiers; and the girls at Dupont's Dive, Gladys Brick-

ner, Elsie Hagstrom, Helen LaFond, Helga Egge, Elizabeth Lund, Anna Seeger and Agnes Duignan. The prologue was delivered by Harvey Haessley and others participating were E. Bruce Knowlton, conductor; Joseph Peyer, orchestra leader; Alvina Eckes Knowlton, pianist, and Carl Jensen, organist.

Tampa, Fla.—Dr. Minor C. Baldwin, organist, gave an enjoyable recital at the First Methodist Church, Sunday evening, February 10. Doctor Baldwin displayed remarkable ingenuity in producing striking effects with registration.—On Thursday evening, February 12, Nellie Durand gave the second of a series of organ recitals for the benefit of the French and Belgian war orphans. She was ably assisted by Mrs. John Kelly, one of Tampa's most popular soloists, and by Olga MacIntyre, a young pianist of marked talents. These recitals have been much appreciated and are anticipated with pleasure.—A program of distinct musical value was given by some of the artist soloists of the Friday Morning Musicales at the regular meeting on February 15. The program was in charge of Mrs. Doyle Carlton and the following numbers were given before an enthusiastic audience: "Polichinelle" (Rachmaninoff), Mrs. E. H. Hart; "Campanella" (Liszt), Mamie Costella Dawson; "I Am Alone" (Benedict), sung by Mrs. Claude Park; sonata, op. 13 (Grieg), for piano and violin, Mrs. Hodgson and Mrs. Saxby; reading, "For Dear Old Yale" (Langston), Mrs. T. M. Shackleford, Jr.; ballad, G minor (Chopin), Mabel M. Suavely; Hungarian fantasia (Liszt), Mrs. Harold Lenfesty, second piano, Helen Steer-Saxby.—The juvenile department of the Friday Morning Musicales, on Saturday morning, February 16, gave an all-Chopin program which was very enjoyable. The program was in charge of Katherine Hobbs.

Wilkes-Barre, Pa.—B. F. Smith, bass soloist of the First Baptist Church of Montclair, N. J., was the assisting soloist at St. Stephen's at a recent Sunday evening service. His voice is well placed, resonant and of considerable sweetness. In the recitative "For Behold, Darkness," and air, "The People That Walked in Darkness," from "The Messiah," he showed fine training.—Frieda Hempel was the star for the sixth Irem Temple concert. She was warmly greeted and was beautiful both to see and hear.—Flora L'Hommedieu, pupil of Moszkowski, is in demand, being one of the best accompanists in the valley. With her large class, her time is pretty well filled.—Elizabeth Robinson, organist and member of the Mozart Club, is substituting at St. Clement's for Curtis Harrower.

Worcester, Mass.—Many of the leading organists of the country are playing the compositions of R. S. Stoughton, an American composer. Albert Riemenschneider, the director of the Baldwin-Wallace College School of Music, has played Mr. Stoughton's "Egyptian" suite on concert programs. The different movements of the composition suggest scenes from ancient Egypt with its mystic and romantic atmosphere. The Pyramids, somber and unchangeable, open the suite. The Nile is introduced by the "Sacred Crocodile" motif, which soon leads into a description of the flowing waters of the Nile itself. This

is interrupted by the boatmen's song as they sail down the river, after which the water scene is again introduced. The number closes with the working out of the "Sacred Crocodile" motif. The suite is dedicated to Mr. Riemenschneider. Other organ compositions by Mr. Stoughton include "Within a Chinese Garden," "Marche Fantastique," "In Fairyland" (a suite), and "Sea Sketches," "In the Grotto," "Sea Nymphs," "Sirens," "Neptune." Some of these compositions have appeared on the concert programs of Hugo Goodwin, Will C. Macfarlane and Harold Nelson Brown.

The West Likes Hinckley

When the president of the Kansas City Conservatory of Music came to New York last summer, and made it so uncomfortable for Allen Hinckley that he decided to go west and teach, he was doing more for that section of the country than he or any one else realized.

The West needed a teacher of Mr. Hinckley's caliber, and when it became known through the *MUSICAL COURIER* that he was coming to the Kansas City Conservatory of Music, applications for time on his schedule were received from Seattle, Washington, Texas, Virginia, Chicago, and many other sections of the country. In Mr. Hinckley's case the unusual has happened. Without giving any recitals, and only announcing his coming in the papers, Mr. Hinckley has secured a class that keeps him busy for eighty periods a week.

That he is making progress with his pupils, and that they are well pleased, may be judged from the following criticisms written by Mrs. Tad Powell, musical critic of the *Kansas City Star*, and which appeared in that paper on February 15, 1918:

STUDENT ARTISTS' RECITAL

FOUR SINGERS FROM THE CONSERVATORY MADE GOOD LAST NIGHT
Four exceptional singers were presented last night in the auditorium of the Kansas City Conservatory of Music by Allen Hinckley, late of the Metropolitan Opera. The audience taxed the capacity of the hall and displayed much more than the usual enthusiasm for student singing.

Alberta Blattmann's clear and brilliant soprano has been heard before in recital programs and in performances of the Kansas City Grand Opera Company. It has broadened, is better controlled, more finely nuanced. The serenity of her style and her genuinely musical feeling gave fresh beauty to the oratorio number, "With Verdure Clad," from Haydn's "Creation," and she disclosed dramatic promise in "Elsa's Dream," from "Lohengrin."

The singing of Jane Peterson is new to Kansas City audiences. Her voice is a contralto of wide range, flexible, warm, with, of course, a dramatic future. All four of the voices have that "knowest Thou That Fair Land?" from "Mignon," was full of wistful sweetness. Delilah's siren song taxed somewhat this singer, as it taxes all young singers, but for all that was rather notably well done.

Perceval Riker, nineteen, and obviously a young man of poetic instincts, might be ten years older, judging from his vocal development. He has none of the pallid tones of self-conscious youth. His voice, a big and resonant bass, has range and color. Although obviously well taught, there is a certain independence, a touch of the individual and the intimate in his interpretations that are undoubtedly intuitive.

Ewart Williams, baritone, turned tenor, is preparing for grand opera. His voice is a strikingly beautiful throughout its range, the new high tones sweet and resonant. So far as his tone work is concerned Mr. Williams is already a finished singer. Poise and authority come only with stage experience.

An Ellis Clark Hammann Musicale

On Saturday, February 9, a most interesting musicale was given at the Philadelphia home of Ellis Clark Hammann, the eminent pianist, accompanist and teacher. It was a program diverse enough to meet the most varied tastes, made up of vocal and piano compositions by Lange, Schubert, MacDowell, Massenet, Rummel, Mendelssohn, Rubinstein, Paderewski, Goetze, Speaks, Sibelius, Chopin, Arensky, Beach, Rachmaninoff and Beethoven-Rubinstein. Those who participated were: Ellis Hammann Anderson, Frances Heysinger, Mmes. Ziegler, Orr and Roberts, Misses Rafetto, Whiteman, Hinderer, Engel, Samples and Hansen, and Messrs. Harris, Orr and Northrop. Mr. Hammann is widely known as a splendid artist and a thorough musician; on this occasion he fully demonstrated his worth as a teacher, each of the pupils reflecting naught but the greatest credit upon him.

Sturkow-Ryder on Tour

One of the most popular and, therefore, busiest of Chicago's pianists is Theodora Sturkow-Ryder. At present she is touring in Pennsylvania and Michigan, winning her customary artistic success. Monday evening, February 18, and Wednesday evening, February 20, the gifted pianist played in Pittsburgh. On February 21 she gave a recital at Bellevue, Pa.; February 26 she appeared in Detroit, Mich., on her way back to Chicago, and on March 1 she will appear in her home city.

More Eddy Brown Successes

Following his success in Chicago where he gave a recital on Sunday afternoon, February 10, Eddy Brown filled engagements in Louisville and Washington before returning to New York where he appeared on Sunday afternoon, February 17 as soloist with the Philharmonic Orchestra under Josef Stransky. The violinist now has gone to fill a series of engagements in Texas, stopping enroute at Salem, Ala., and appearing later in Lincoln, Neb., in St. Louis as soloist with the St. Louis Symphony Orchestra, and in Buffalo. His farewell New York recital of the season is scheduled for Carnegie Hall, Sunday afternoon, March 17, when he will play a program of works by Beethoven, Bruch, Kramer, Arhus, Kreisler, Cui and Bazzini.

"Sharps and Flats"

"Sharps and Flats" is the title of a little magazine which comes to the *MUSICAL COURIER* occasionally, and is much admired for its very attractive typographical appearance and its extremely bright and well written contents. The publication is put forth entirely by students of the Cincinnati Conservatory of Music but deals not only with matters relating to that renowned institution but also with general musical affairs, which are handled in a broad and understanding spirit.



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MUSIC ON THE PACIFIC SLOPE

BOSTON ENGLISH OPERA COMPANY
GIVES SEASON IN SAN FRANCISCOZimbalist Scores—Symphony Orchestra Excels in
Classics—Other Musical News

San Francisco, Cal., February 18, 1918.

The Boston English (American Irish) Opera Company, incorporated, with Joseph F. Sheehan as chief "star," has been giving grand opera at the Columbia Theatre during the past week, and is continuing to perpetrate this crime during another week. The printing on the program being Hooverized as shown below, it is difficult to say who did which:

"IL TROVATORE"

Maurice { Joseph F. Sheehan
John W. Warren
Leonora { Hazel Eden
Florentine St. Clair
and so on, all the way down the list, for this and the other operas given. The other operas: "Bohemian Girl" and "Martha" just imagine making an opera season with "Trovatore," "Bohemian Girl" and "Martha!" Ye Gods! And that the critics should have to attend such operas. Even well given it would be bad enough, but as given by this company—!

And then people will make a moral of the failure of this company to draw and will say that the American public does not want opera in English, anyway, etc. Truth to say, the English did sound pretty foolish. Somehow an English word drawn out over half a dozen staccato notes sounds ridiculous, if clearly enough pronounced to be understood at all. I felt like blushing out of sympathy for the lady who was doing that stunt, for stunt it is.

Everything about this company was thoroughly bad, including the orchestra. The only reason for giving its performance this much space is that the local dailies treated it as if it were a real opera company in some way, at least remotely, connected with art. One paper, for instance, says: "The popularity of opera in English has been well attested during the past week by huge attendances" (Note the "HUGE!") This is Camouflage with a big C.

Further on this paper says of a certain artist that she was "lured away from the Campanini forces to become a co-star with Sheehan for the season of opera in English." (They evidently lured her while the luring was good.)

Such stuff does incalculable injury to art. It is not legitimate advertising at all, and not only injures this company but other attractions that may follow.

Zimbalist Scores Notable Success

Efrem Zimbalist, with Samuel Chotzinoff at the piano, played under the Oppenheimer management at the Colum-

bia Theatre on February 17. His program was interesting and varied, and of a higher type of music than is frequently offered by violin virtuosos. It included the Cesar Franck sonata, Beethoven's "Romance," and several shorter numbers of serious music, as well as a few pieces of the frothy, virtuoso type, like the Paganini concerto, that serve to display the player's technic, but possess little of musical value. As to that technic, it leaves little to be desired. This man is a past master of all that lies within the realm of "pyrotechnics." His double stopping, double harmonics, glissando chromatics, and various sorts of bowings, were perfectly done. His octaves were not so good, being at times slightly imperfect. In fact the one blemish in his otherwise splendid playing was an occasional (very occasional) faulty intonation.

As to his interpretation, he showed his real musicianship in that he was best in the big numbers. The Franck sonata was particularly well done. He was ably assisted by Chotzinoff at the piano. His interpretation of this was filled with noble emotion and deep passion. His tone was big and sonorous, and there was a general attention to detail that was very noteworthy.

The two final numbers on the program, "Playera" and "Zapateado" (Sarasate) were performed with immense bravura and were received with very hearty applause. His final encore "The Swan" (Saint-Saëns) could not have been more delightfully executed. The steadiness of his bow arm, his fine phrasing and shading, were particularly pronounced. He plays here again next Sunday.

Symphony Orchestra Excels in Classics

Mendelssohn's "Italian" is not thrilling, certainly, but it is beautiful in a charming, naive way. It also furnishes an opportunity for both orchestra and conductor to show their ability in matters of phrasing, synchronization and tone balance. It is not a score of the heavy type, well filled up in the inner parts, where a slight slip in this or that choir is lost in the general ensemble. On the contrary, Mendelssohn wrote no mass effects in this symphony. Every note is intended to be individually heard.

Therefore it was with particular interest that I made my way to the Cort Theatre yesterday to hear what Hertz and his orchestra would do with this trying task. And I came away delighted, though not surprised. Knowing the work that Hertz has done as a conductor these many years I did not expect that he would put anything before the public that was not fully up to the standard reared by his high artistic ideal. Yet, in stating that I was not surprised I must at least add that there is cause for surprise that Hertz could overcome so successfully adverse conditions as he has done with this orchestra. It speaks well for the high average of orchestra players in this country that such an aggregation could be picked up in this far western city.

There was nothing lacking in the playing of this symphony. There were no ragged edges in the work of the strings. The rapid staccato passages, the final Saltarello with its swift flight of notes, the fugue, wherein every individual body of the strings is individually heard—all were executed with smoothness and markedly excellent tonal balance. The quartet for horns and bassoons (the trio of the scherzo) was flawlessly done. And so with the whole work. Though, of course, not appreciated by the audience as would be something of a more noisy and passionate character, it was for the orchestra and its conductor, a triumph.

The other orchestral numbers of the afternoon were the "Danse Macabre," Saint-Saëns and Brahms' stupid "Academic" overture, neither of which call for any comment.

The soloist on this occasion was Horace Britt, cellist, who played Boellmann's exquisite symphonic variations. Mr. Britt, whom I heard for the first time, proved to be an artist of very high order. He gives one the impression of genuine musical endowment and of much temperament, excellently controlled and held in check, of great reserve force and enjoyment in his work, which transmits itself to his audience. There were times, it is true, when the tone of the solo instrument did not seem properly to carry, at least to where I had my seat, which was far back under the gallery, and I am told that the acoustics in this house are tricky. But, on the whole, barring this, which may not have been due to Mr. Britt's playing at all, he gave an inspiring reading of this lovely work—and is there any more lovely work for the cello? His intonation is perfect, he has particularly good control of the bow-arm, and he possesses adequate technical facility and swiftness. His phrasing was not noticeably good, and one would have been glad at times to have had this a bit more marked, but, on the other hand, his tonal shading was altogether masterly. Especially in the matter of gradual crescendo and decrescendo was this feature notable—also in the passage from one string to another, where, on the cello, there is so frequently a disagreeable change of tone quality which is distinctly inartistic, and must be considered as a blemish. Mr. Britt was almost always successful in balancing the tone so that there was no noticeable break.

With a little more lightness of touch, joyousness and exuberance, he might well be reckoned as a coming man among cello virtuosos.

Arrillaga Musical College Pupils' Recital

On the evening of February 15, Nellie Butler, pianist, assisted by Lloyd Frank, violinist, and Olive Richards, organist, was heard in recital at the Arrillaga Musical College. The program included Grieg's sonata in E minor, very excellently executed by Miss Butler, who also gave musicianly readings of shorter numbers of Chopin, Gran-

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ados, Paderewski, Arrillaga and Rachmaninoff, Mr. Fronk and Miss Richards were also heard in a number of solo works which they played with skill. The playing of all of these students displayed to advantage the excellence of their teaching and the careful guidance bestowed upon them by the faculty of the college. The college auditorium in which the recital was held is large and commodious and possesses a good pipe organ. The offerings of the evening were warmly received by a large and attentive audience.

Allan Recital Accompanied by "Soloelle"

At the Fairmont Hotel, which is probably the most beautifully situated of any city hotel in the world, lying, as it does, at the very top of the highest hill in this hilliest of towns, and commanding a wonderful view of the bay, the islands and the distant mountains—a recital was given on February 15 by Marie Partridge Price, soprano, and Hugh Allan, the noted baritone, who is wintering in this city. In addition to the splendidly artistic offering, and fine vocal equipment of both of these artists, this recital was particularly notable from the fact that Mr. Allan's accompaniments were played by Harold Pracht of the Kohler & Chase Company on the "Soloelle," a piano player which has many features of excellence. The result was highly artistic and much enjoyed by the large audience.

Gives Miss Alchin's Applied Harmony Highest Praise

In her letter of January 12, Carolyn Alchin says that "a correspondent of the MUSICAL COURIER has frequently referred to her 'Applied Harmony' as a text without rules." As I am that correspondent I wish to disclaim any desire or intention to belittle Miss Alchin's book by these statements. On the contrary, I felt that in saying that it was a book without rules I was giving it the highest possible praise.

Having studied myself by the "good (?) old methods" in which one learned endless rules for everything, only to discover that these rules never by any possible chance covered even the simplest case, I conceived that the time occupied in learning these rules was surely wasted. I remember well in my school days a brilliant classmate who wrote a dreadful sounding hymn tune and proudly showed it to our professor with the boast that not a single rule was broken. The professor was so angry at this impertinence that he was unable to give the lesson and dismissed his class,—much to the delight of all, for we were all more or less disciples of the modernists and musical anarchists.

But, even in strict harmony, there are no rules that will guide one inevitably to a correct, good sounding, natural harmonization of even the most ordinary melody or cantus. There is not even a positive means of knowing by rule whether a melody shall be harmonized in major or in minor, whether the opening and closing note shall be the first or third of the major triad, or the third and fifth of the minor triad. And if one cannot give a rule for the harmony which shall be used for the first and last note, how much less can one find rules for all the intermediate notes.

I dwell on this because this is actually the stumbling block of the many students who have that sort of puritanical primness of character that they desire so intensely to be guided, that they never venture on unknown paths alone. There are many such, and this does not denote lack of talent either. They simply do not "let themselves go." Many another, who knows less of the rules, learns faster by experiments. And we who have taught harmony, all know what excellent results are often obtained by those who know nothing of the rules but are endowed by a large courage and self-confidence, and are guided by their ears.

To either, Miss Alchin's class seems to me invaluable, because it furnishes the sort of guidance that is of universal application. And, because these principles are universal and are just as much in force in complicated modern music as in the simpler idioms of the older composers, advance by Miss Alchin's method is extremely rapid. She insists that the ear is the truest guide, and demands ear training, both of the physical and mental ear. In fact, it seems to me that she makes the beginner write the very first exercises just as the finished composer produces his compositions.

And the finished composer does not stop to think of rules. He uses his judgment, and Miss Alchin's book is wonderful in the formation of this correct judgment. Thus students who have a certain freedom of invention, and actually reproduce passable compositions without ever having studied, find their faculty of correct judgment rapidly developed and their technical facility enlarged and stabilized.

Notes

The Players' Club announces that on March 4 a tragedy will be produced, entitled "The Unreturning," by Lucy

White Schiller, wife of Frederick Schiller, conductor of the Municipal Orchestra of San Francisco. To accompany the play Schiller has composed incidental music for string quartet which will be played by a quartet headed by the noted soloist, Arthur Conradi.

Yvette Guilbert has been giving a series of recitals here, and has won such success that she is to return next week for several additional appearances. She is assisted by Maurice Eisner, pianist, and Emily Gresser, violinist.

At a Red Cross benefit at the St. Francis Hotel on February 11 the San Francisco Musical Club gave a program assisted by the string quartet of the Chamber Music Society, consisting of Persinger, Rovinsky, Ford and Britt. They played the Beethoven quartet, op. 18, No. 6, and the Glazounoff "Novellettes" for strings. These works were exquisitely given. This quartet maintains a very high standard of artistic excellence. The intonation is always pure, and the interpretations well balanced and inspired. They were enthusiastically received.

Other assisting artists were Alma Berglund Winchester, Mrs. Cecil Hollis Stone and Miss Wellendorff.

The Latin Quarter Opera Company, which has been in continuous existence now for nearly a year, added "Ernani" to its long list of operas last week. The work of this company is altogether remarkable in that, unlike so many other small opera companies, it makes no claims that are not perfectly just. It gives the great masterpieces in a very small way. The orchestra is a piano. Scenery and costumes leave much to be desired. It gets the best singers available, some of them very good indeed. It pays them small salaries, but the salaries are fully paid up and the company owes nothing. It is altogether surprising how much pleasure one gets out of this unaffected offering, and it is, in my humble opinion, the real solution of permanent opera in America. People are learning to like opera

SAN DIEGO, CAL.

At the first annual meeting of the Professional Musicians' Guild of this city, Dr. Humphrey J. Stewart was elected president for the coming year, Florence Schinkel Gray, retiring, having served as president during its first year. The report of the year's work revealed some interesting facts to the thirty-five members, and it was felt that the Guild was accomplishing what it set out to do. It was cited that one thing alone was worth the efforts of the Guild, namely, that the Amphion Club had announced a change of heart in order to fit in with the policy of the Guild and would hereafter pay for the services of all musicians who were members of the Guild whenever they appeared on the Amphion Club programs. As this has been debated for the last ten or fifteen years, it is felt to be a development along the right lines. Dr. Stewart reported considerable interest being taken in this venture in other cities, and requests for information as to what the Guild is able to do for its members, and he takes considerable pride in being able to encourage others to do likewise. Like many first class musicians, he has always considered it a mistake for the profession of musicians to donate their services on every occasion, and years ago in San Francisco he joined the Musicians' Union, and is still a member of it, with this idea in mind. While the P. M. G. does not cost its members a large amount, it has saved many performances for nothing, and quite a few dollars to its members, and has already increased the respect due people who get paid for their services the same as butchers and bakers.

T. G.

LOS ANGELES, CAL.

Reinald Werrenrath gave his last of two concerts at Trinity Auditorium, on Saturday afternoon, February 9. Mr. Werrenrath had the pleasure of singing to people who were musically hungry and thirsty for his particularly satisfying art.

The attitude of Mr. Werrenrath toward his audience is ingenuous. For such a fine, strapping figure as he is, he has a certain youthful naïveté, and an air of "if there is any fun going on, I'm in for it" which is very wholesome, and serves to win his audiences at once.

This naïveté was in evidence when Mr. Werrenrath gave us a bit of explanation regarding the cycle, "The City of Joy" by Deems Taylor. The irrepressible bits of humor, which just would creep into his remarks, made them quite as enjoyable as his singing of the cycle.

Among the many pleasurable items on the program, one deserves especial praise; Mr. Werrenrath's "dialect" in the singing of such English songs as "Fuzzy Wuzzy." Few concert singers are aware of the fact that every "shire" or county in England has a "dialect" peculiar to that shire, and is as different from the "dialect" of another shire, as red is different from blue, or blue from green. Mr. Werrenrath employs one "dialect," that of the great middle class of London, which is commonly called cockney, and he holds fast to it throughout his song, and does not, as is the fault of many singers, mix his "dialects," for which he is due hearty congratulations.

Mr. Werrenrath's program contained many request numbers, and encores were frequently demanded, and gracefully given.

Zimbalist Plays for Violinists

Trinity Auditorium was crowded to the doors on Thursday night, February 14, to hear the violinist, Zimbalist.

This artist is not a stranger to Los Angeles; in fact, his having made such a fine impression on previous occasions here is no doubt responsible for the very large audience which greeted him at Thursday night's concert. One could look anywhere in the auditorium and see either those who have played the violin in days gone by, those who are playing, or those who hope some day to be able to play; it was a violinists' crowd. Also it was a crowd made up in goodly share of the professional artists, both resident and those who are biding a brief stay with us in this city. No artist appearing in Los Angeles has ever been greeted with a larger or more to be desired as to its musical make-up audience for a long, long time, and such an audience as was gathered together on Thursday night must have had a quickening effect on the artist.

To hear Zimbalist is at once to be impressed with his mastery of his instrument, with the mentality in his work,

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for itself and not alone for the star that is billed to appear. Plain Americans go down into the Latin Quarter from all parts of the city to hear this opera, and they thoroughly enjoy it.

A reception was tendered Edwin Lemare, city organist, by the San Francisco Public School Music Teachers' Association. The Auditorium, having been turned over to the Automobile Show, Lemare will not resume his recitals there until next month.

Catherine Carver, eight years old, protégée of Sidonia Erkely, was heard in recital on February 9. She played works by Beethoven, Chopin, Grieg, MacDowell, etc. I cannot enthuse over these prodigies. If their talent is worth anything they should be kept from playing in public, for there is no more sure means of destroying it; if it is not worth anything they should not play in public. In either case they simply align themselves up with the museum freaks. The dominant interest of the public is astonishment and curiosity. It looks to me as if the teacher was exploiting the child for the sake of personal advertisement,—which ought to be forbidden by law.

From Berkeley comes word that Paul Steindorff conducted the Berkeley Oratorio Society in an interesting program on February 7. "Four Winds," a cantata by Carl Busch, was given for the first time.

F. P.

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and with its irresistible emotional appeal. Mr. Zimbalist is one of the foremost exponents of the school which seeks the emotional depths of its hearers through strong emotional impulses tempered by commanding musician-ship.

On his program were three types of composition calculated to give the artist ample opportunity of exhibiting his adaptability. The Cesar Franck sonata was put before us with very "facile" execution and a fine poetic perception. The Beethoven romance became a thing of virility. The Paganini and Sarasate compositions were given with that fire and dash one has come to expect and enjoy. The program was so varied in style that there was something to be particularly enjoyed by each of the many classes making up the audience.

Zimbalist had the assistance of Samuel Chotzinoff at the piano. He gave that sympathetic support which is so desired on the particular type of program played by these two artists.

Sonata Evenings

The fourth of a series of sonata evenings was given February 15 at Blanchard Hall, by May MacDonald Hope, pianist, Joseph Rosenfeld, violinist, and Charles Henri de la Platié, operatic basso.

The preceding sonata evenings have been followed with great interest because of the novelty of the programs presented, there being very few such unusual types of artistic endeavor presented in this city, and for the further reason that the artists giving these programs are widely known for their several talents.

It is a matter of deep regret that a larger clientele has not availed itself of the opportunity to hear these programs, but the artists are to be commended for the musical missionary work they are doing in presenting compositions, not so well known, in sonata form of the great masters.

The Mozart sonata No. 10, in B flat major, received splendid treatment at the hands of Mrs. Hope and Mr. Rosenfeld. The difficult Strauss sonata, op. 18, in E flat, brought forth prolonged applause from the audience, which appreciated in a measure the great technical difficulties with which this composition abounds, and which were accomplished so artistically by the performers.

Henri de la Platié, the operatic basso, added fresh laurels to his already large wreath with his contribution of the group of French songs. He is a truly great artist and his diction is superb.

The sonata evenings have been a heavy undertaking for those participating, and the splendid criticisms which the local musical reporters have given the work are very justly earned.

Ruth Deardorff-Shaw and Grace Vierson in "Moderns"

At the Tower room of Trinity Auditorium, on Saturday night, February 9, Ruth Deardorff-Shaw, pianist, and Grace Vierson, coloratura soprano, presented a program of "Moderns."

The "Tower" being the newest "rage" and its oddities of decoration, for it is futuristic in appointments, having been discussed somewhat widely, a large crowd, partly curious but all musical, were present to hear a program as original in its makeup as is the place in which it was given.

Mrs. Shaw, who is announced as a "tone colorist," is widely known for her intense futurism, for she is an artist who focuses her entire effort upon her study of the work of the moderns.

As a futuristic interpreter, a tone colorist, Mrs. Shaw occupies a place in the pianistic field quite alone, for she is the only person of the writer's acquaintance in the West who presents the ultra-modern piano works, and who leaves the traditional composer severely alone. In this connection Mrs. Shaw should be conceded the palm for the courage of her convictions and for the notable ability she possesses for the carrying out of her convictions in artistic expression.

Mrs. Shaw offered as her share of the program:

"Twilight," "The Sea," Rhene-Baton; "By the Brook," Leo Ornstein; "Cradle Song," Waldo Chase; "The Sad Birds," "The Fairy Garden," Ravel; "The Moon Descends Behind the Temple That Was," "Gardens in the Rain," "Soiree in Grenada," "The Engulfed Cathedral," Debussy.

Mrs. Vierson, coloratura soprano, sang her "Moderns" with an ease and grace which was quite astounding, for these "Modernists" are not the easiest folk in the world to cope with when it comes to the execution of their songs, but Mrs. Vierson was very sure in her work and made a great deal of her numbers. Her voice is not the coloratura we generally think of with relation to that term, but it is sufficient in range for the works she attempts and is of a delicate texture which makes it very pleasant to hear. Mrs. Vierson sang the following groups:

"Deb Vieni" ("La Nozza di Figaro"), Mozart; "Sleep" (Semele), "The Skylark," Handel; "La Flute Enchantée," Ravel; "L'Oasis," Fauré; "Mandoline," Debussy; "Lilac Time," Cyril Scott; "Little Snowflakes" (Arietta), N. Rimsky-Korsakoff; "But Late in Dance," A. Arensky; "Night and the Curtains Drawn," G. F. F. rati; "To a Young Gentleman," J. A. Carpenter.

G. Hayden Jones in an Evening of Bryceson Treharne Songs

G. Hayden Jones, tenor, is going to undertake the unusual task of presenting a program of songs by a single composer. Bryceson Treharne is the composer. It seems that Mr. Jones and Mr. Treharne were "pals" years ago in Wales and Mr. Jones is showing his regard for his old friend in singing a recital of his compositions. Mr. Jones will have the assistance of Catherine Bailey, pianist, a pupil of Vernon Spencer. The recital is scheduled for February 28 at Blanchard Hall.

Grace James and Will Garraway in Recital

The many war benefits which are being given in Los Angeles are keeping a number of the city's popular soloists busy.

At the home of Mrs. J. F. Kent on February 11 Grace James, the popular soprano, and Will Garraway, the pianist-accompanist, appeared in recital. Miss James sang "Thou Radiant Ocean," by Cadman; as a request number Harriet Ware's "The Cross" and "The Christmas Carol for Homeless Children" by Debussy. Mr. Garraway was programmed for the organ numbers, "Curfew," by Horsman; "Song Without Words," German, and a toccata by Boellman.

T. A.

SANTA BARBARA, CAL.

February opened auspiciously, after a period of a dearth of music, with Reinald Werrenrath, on the evening of the 1st. This was Mr. Werrenrath's introduction to a Santa Barbara audience, and there was evidently a mutual liking. This great baritone is possessed of rare personal charm, and such exquisite art as makes one quite unconscious of his flawless technic. His tones are rich, full, and mellow, and are always under perfect control; his interpretation true, refined and sympathetic. His natural, easy manner and style of delivery is always a great asset in the singing of this baritone. Most quaint and unusual are the "Chinese Mother Goose Melodies." A Santa Barbara audience has never heard "Danny Deever" better sung. We would like him to come again.

Minneapolis Symphony Orchestra

Mrs. C. E. Herbert, under whose direction Mr. Werrenrath came here (by arrangement with L. E. Behymer) provided another musical treat in the Minneapolis Symphony Orchestra. This splendid organization gave a fine program under the superb direction of Emil Oberhofer. The program opened with the "Mignon" overture, followed by the Tchaikowsky symphony, No. 4. One of the most charming of the lighter numbers was Percy Grainger's "Shepherd's Hey." After the concert, Mr. Oberhofer and Mr. Randall Highton, manager of the orchestra, were entertained at the Potter Hotel by Mr. and Mrs. Fred J. Smith.

Twenty-one of the pupils of Caroline Kellogg Dunshee entertained their mothers on Saturday afternoon, February 2, at M. Dunshee's Studio, 328 East Meheltoresna street. Sixteen of these students, ranging in age from seven to fifteen years, played a piano solo or in duets. During the afternoon Mrs. Dunshee gave a demonstration with the younger children of the class of the rhythm and sight reading work as taught by the Dunning System. Very favorable comment was made upon this, and upon the glee with which the children entered into it, especially in the drawing of rhythmical pictures on the blackboard.

The last evening of the convention of the Los Angeles District Federated Women's Clubs was devoted largely to music. There were groups of folksongs of Russia, England, France, Italy, and America, sung in costume. Much enthusiasm was expressed over six art songs of Japan by Gertrude Ross, sung by Grace Widney Mabey, with the composer at the piano. Mrs. Ross has kept, in these songs, the Japanese character, with very rich harmonization. She is to be congratulated, not only on her charming songs, but on having such a sympathetic interpreter in Mrs. Mabey, whose voice is rich and vibrant and always under control.

At the Music Study Club on Tuesday night, February 12, Janet A. Huggins had charge of a program of the music of Ethelbert Nevin. Caroline Dunshee gave current events in music.

It is rare that Santa Barbara hears such a masterly interpretation of organ music as that given by Walter Handel Thorley in the organ recital at the Congregational Church on Thursday evening, February 14, which gave great pleasure to the large audience which filled the church. Mr. Thorley played two of his own compositions, "Canzone" and "Meditation on a 'Kedusha'." He has played an improvisation made in Honolulu of his impressions of the islands, giving a vivid picture of the volcano, followed by a quiet movement portraying the languorous surf at Wai-kiki. Mr. Thorley was one of the organists who played at the San Francisco Exposition. He was assisted by Helen M. Barnett, a vocalist whom Santa Barbara claims, although she came here from Chicago only two years ago, and has made repeated visits there for further study. Last summer's work was done with McBurney. Mrs. Barnett has a lyric soprano voice, of lovely quality, which she uses with fine dramatic effect. Her song, "Gloria," by Buzzi-Peccia, was very beautifully done.

C. K. D.

DENVER, COL.

Denver has had a plethora of local concerts lately, too numerous for complete mention. Notable among them, however, was a program given at the Central Presbyterian Church, in which many local celebrities participated. Dr. John Gower, organist, genius, and oldtime favorite in this section of the West, playing delightfully. The program was made a further success by Dolce Groosmeyer's setting of Colonel MacRae's poem, "In Flanders Fields." It was sung by Mrs. Bellamy with violin and harp obligatos. It is something of a coincidence that two other Denver musicians should have put the same words to music, namely, Fifi Spandow and Mrs. Flournoy Rivers. The poem's publication, its exquisite pathos, and the death of its gifted writer, conspire to arrest attention, and inspire creation.

The dinner tendered Clarence Reynolds, municipal organist, by the musicians of the city, Thursday evening, February 14 (a valentine!) at the Denver Athletic Club, was an unusually brilliant affair. Two hundred and fifty musicians sat around the great table, which followed the four walls of the banqueting room.

The oratorical honors of the evening lay between toastmaster Wilcox, with his wit and suavity, and Henry Murtagh. Despite a hoarse voice resulting from a cold, he was delicious in his drollery and original humor, and proved himself a man of many gifts.

The last of the organ is now being installed and the instrument has been tuned once. The decorators also are erecting the plaster relief work that will cover the organ casing. This is 60 feet high, 43 feet wide and extends into the main auditorium 22 feet, so that some idea of the magnitude may be gained. The main organ chamber, which does not include the relay room, the echo organ, the automatic organ player and the piano, is equal to a five-story building. Mr. Reynold stated at the banquet that the organ is a none such—and puts us on the map musically. He is now preparing to organize a municipal chorus of 1,000 voices. It will be registered, so that every member can be counted upon. The details of organization are being worked out and Mr. Reynolds says that it will be ready for appearance in connection with the Schumann-Heink

concert. Oratorios will be presented from time to time in connection with the regular Sunday afternoon organ recital.

Evan Williams and Margaret Wilson will be soloists for March 21, the date of the organ's dedication.

Mrs. Edward MacDowell has been lecturing here in the Wolcott School auditorium for some patriotic purpose. Denver, despite its large foreign population is patriotic, and musical and semi-musical benefits keep the newspaper folks and the artist element busy.

At the fourth concert of the Denver Philharmonic, Reinhold Werrenrath will be soloist. Another feature of the occasion will be "The Red Swan," by Richard Bourk, a member of the orchestra. The Philadelphia Orchestra is shortly to give a number from this Hiawatha suite of his, "The Fall of Nakomis."

The Minneapolis Symphony Orchestra, Emil Oberhoffer, and the Minneapolis Orchestra appear February 19 at the City Auditorium—in the fourth concert of the Slack series. The dynamic energy and musical genius of Mr. Oberhoffer and his eighty-five men are fully appreciated in Denver. Mr. Slack could present no more popular attraction.

Hattie Simms, a vocal instructor of enviable reputation in the West, presented in a recent program (at the Knight-Campbell auditorium) Jane Crawford Eller, contralto, and Edward Wolters, baritone, assisted by Della Hoover, violinist, and Mrs. Gail F. Bangs at the piano.

At the Central Christian Church on Wednesday evening, the New Denver Conservatory presents Arthur Frazer, pianist (Chicago); Nelda Felter-Blackwell, violinist; Eunice Burnett, soprano; Paul Clarke Stauffer, accompanist (faculty members of the New Denver Conservatory of Music.)

At a recent scale and chord contest at Wolcott School some remarkable pianistic skill was demonstrated. Colette Conway's scales, eight notes to 160 M. M., were clear, and Fifi Spandow's splendid, sonorous, orchestral chords were stunning! Both these students have professional skill. A host of children from Denver's best known families contested. A tie resulted between Celeste McDaniel and Leon Bradbury. Among participants deserving honorable mention were: Katherine Campbell, Virginia Bennett, Katherine Morey, Mrs. Ivy, Helen Love, Elise Richards, and others.

John Wilcox, voice teacher, and Frederick Schweicker, have each held successful student concerts within the last week. Both of these popular musicians belong to the Wolf-Hall colony. L. A. R.

OAKLAND, CAL.

Under the management of Miss Z. W. Potter, the San Francisco Chamber Music Society gave its fourth and final recital at Ebell Hall on Thursday evening, February 7, to an appreciative audience. This organization is composed of instrumentalists of the first rank, including the well known soloists: Louis Persinger, Louis W. Ford, Nathan Firestone, Horace Britt, Gyula Ormay, and the founder of the society, Elias M. Hecht. Throughout the season the ensemble work of these players has merited unstinted praise from all persons capable of judging, and, without doubt, we shall hear much of them in other fields next season. The program numbers follow: Serenade, op. 70, for violin, viola and cello, Dohnanyi; petite suite, for flute, violin and piano, Cui; quartet, op. 23, for piano and strings, Foote.

Minneapolis Symphony in Two Concerts

The above organization of eighty-five musicians gave Oakland two wonderful programs, under the management of Miss Potter, at the Municipal Opera House, on February 9, the evening performance forming the attraction for the fourth of the Artists' Concert series. A packed house testified to the popularity of these splendid concerts, which are under the auspices of the Music Section of the Oakland Teachers' Association. To quote the Tribune's music critic, Ray C. B. Brown, "The ensemble was electric in its sparkling staccati; magnetic in its glowing warmth of suave legato; expansive in its sonority of full utterance, in a word—vital." Emil Oberhoffer, the "poet-conductor," apparently uses few scores, but he never seems at a loss in giving a cue, his expressive left hand frequently directing quite independently of the right, thus adding a peculiar force that is very compelling. In the afternoon Cornelius van Vliet, principal of the cello section of the orchestra, played van Goen's A minor concerto for cello and orchestra in such a telling manner that two encores were demanded, and he responded by playing two brief solos, accompanied on the harp by Henry J. Williams, the renowned Welsh harpist of the organization. In the evening Richard Czerwonky, concertmaster, was soloist in Vieuxtemps' ballade and polonaise, for violin and orchestra, and he also responded to the tumultuous applause by giving a double encore to harp accompaniment. The full programs consisted of the following numbers: Afternoon—Overture to "Mignon," Thomas; symphony No. 5, in E minor, op. 64, Tchaikowsky; concerto for cello and orchestra, in A minor, van Goens, Mr. van Vliet, soloist; romanza, from suite, op. 19, Dohnanyi; "Caprice Espagnol," op. 34, Rimsky-Korsakoff. Evening program—Symphonic sketch, "My Jubilee," Chadwick; symphony No. 5, in E minor, "From the New World," op. 95, Dvorak; ballade and polonaise for violin and orchestra, Vieuxtemps, Richard Czerwonky, soloist; "Peer Gynt" suite, op. No. 1, Grieg; overture "Solennelle, 1812," Tchaikowsky.

Recitals

At the Municipal Art Gallery last Sunday afternoon's free concert consisted of numbers given by Rosalie Harrison, contralto, accompanied by Maybel Sherburne West, pianist. Miss Frank Townslee read Galsworthy's "The Mob." Maude Graham has these concerts in charge and they are very well attended.

An hour of music at the Abbey Studio was given last Thursday evening, February 7, by Julia Jack, mezzo-soprano, pupil of Andrew Bogart, and William W. Caruth, organist of Plymouth Church. A comprehensive and interesting program was gone through, meriting the hearty applause forthcoming. The organ numbers by Mr. Caruth were played with the unassuming technical ease and art that bespeak the true musician. E. A. T.

CLEVELAND FORTNIGHTLY CLUB HOLDS JUBILEE FESTIVAL

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Cleveland, Ohio, February 18, 1918.

The Jubilee Festival of the Fortnightly Musical Club, in celebration of its twenty-fifth anniversary, was all that hard work, patience and effort on the part of the club warranted it to be.

Like the magic ball of yarn which, being unwound, disclosed various luscious surprises, so did the past week unfold, and present to delighted Clevelanders, concerts, interesting meetings, luncheons, receptions and various other gaieties which will not soon be forgotten by those privileged to attend.

Gates-Ganz Joint Recital

The festivities opened with a joint recital by Lucy Gates, soprano, and Rudolph Ganz, pianist, at Gray's Armory, Tuesday evening, February 12. Mr. Ganz played first the beautiful and extremely difficult MacDowell "Sonata Eroica," which gave him ample opportunity to display the versatility of his art. Whether the movement be slow, stately, passionate, or swift and aerial, the same surety and firmness marked his unusually clear cut tone. Mr. Ganz was also heard in a Chopin group and a miscellaneous group which included a clever caprice, for right hand alone, by the pianist himself. The same attributes displayed in the sonata were evident in these numbers.

Miss Gates' first number was the "Bell Song," from "Lakmé." It was a piece of perfection in tonal production and was warmly received by the audience, which never fails to be amazed at the vocal calisthenics required by this song. Two other charming groups which served to display to its fullest a voice of great brilliancy were sung by Miss Gates. She was ably accompanied by Charles Frederick Morse.

The two artists proved that they were not alone accomplished in the musical realm, but also along oratorical lines, when on Wednesday morning, at the meeting of the State Federation of Musical Clubs, they told of their experiences and preparation in attaining the high places in the musical world they now hold. At this meeting, which was held in the lattice room of the Hotel Statler, Caroline Hudson-Alexander also told of her career as an oratorio singer. Talks were also given by A. W. Castle, assistant superintendent Cleveland public schools, on community singing, and by Mrs. F. A. Seiberling, of Akron, on the assistance given young artists. In addition to the talks, reports of different clubs of the State were given. This was the first general meeting of the Ohio State Federation of Musical Clubs, formed in Akron in November, 1916.

On Wednesday afternoon, in the ballroom of the Hotel Statler, a concert by the second generation was given. Not only did the young performers show decided talent in rendition, but most surprising creative talent was manifest. Marion Rogers Hickman played and sang four of her own charming songs, proving herself to be "the daughter of her father," James H. Rogers, the well known composer.

Two small prodigies, one playing the first movement of the Mozart C minor concerto and the other a composition of her own, astonished the audience.

Glee clubs and mandolin clubs of the University School, Woman's College, Hathaway-Brown and Laurel Schools were heard.

"Home Folk" Enjoyed

It is always with a sense of personal satisfaction that an audience listens to talent of "home folk" who have been recognized by the entire country as being among the best in their line. Such was the feeling for the "home-coming" artist concert given at the Duchess Theatre on Wednesday evening.

The home-coming artists, Caroline Hudson-Alexander, Harriet Foster, Rachel Freese-Green and Beatrice MacCue, were warmly greeted by the club president, Mrs. Worcester R. Warner, after which Mrs. Harvey D. Goulder, representing the club's artist membership, extended a charming welcome to them and expressed the club's regret at the absence of Lila Robeson, contralto, of the Metropolitan Opera, and Laura Taffen Safford, cellist, who were unable to appear on the program.

Sol Marcossion contributed a group of violin solos and the Philharmonic String Quartet, assisted by Mrs. Sol Marcossion, pianist, played the beautiful Schumann piano quintet in E major. All the performers seemed to catch the spirit of the occasion, and it is to be doubted if any of them ever sang or played with greater effect. They seemed to be desirous of proving their real worth to their admiring friends, who were appreciative to the last degree.

The accompanists were Florence Beckwith, Hugh Alexander, Mrs. J. Powell Jones, Mrs. Sol Marcossion and Emil Ring.

Ohio Club's Musical Representatives

On Thursday morning, at the Knickerbocker Theatre, a concert by musical representatives from Ohio clubs was given. Akron, Ashland, Berea, Canton, Columbus, Conneaut, Mansfield, Massillon and Youngstown were represented. The program, consisting of vocal, piano and violin numbers, was most interesting to the club members.

Julia Claussen and Philadelphia Orchestra

A brilliant and fitting close to a memorable week was the concert by the Philadelphia Orchestra, Leopold Stokowski, conductor, and Julia Claussen, soloist, at Gray's Armory, Thursday evening. Clevelanders must go far back in the musical calendar to select a date upon which as fine a concert as that of Thursday night was given.

The program was as follows: Overture, "Alceste" (Gluck); aria, "Divinités du Styx," from "Alceste" (Gluck); symphony in B minor, "Unfinished" (Schubert); symphonic poem, No. 2, "Tasso, Lamento e Trionfo" (Liszt); aria, "Adieu, forêts," from "Jeanne d'Arc" (Tchaikowsky); tone poem, "Finlandia" (Sibelius). Schubert's "Unfinished" symphony was the acme

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of perfect blending of parts and exquisite shading of tone. Mme. Claussen was recalled five times after her wonderful aria, "Divinités du Styx." This is ample proof as to the reception given her by the audience.

Officers Elected

On Friday morning, in the lattice room of the Hotel Statler, a business meeting of the federated clubs was held, at which time officers for the ensuing year were elected. Alice Bradley, of Cleveland, was installed as president.

Following this was a luncheon in the ballroom of the Statler, after which speeches of much interest to Fortnightly members were given by Mrs. Worcester R. Warner, Mrs. W. A. Hinckle, Mrs. D. Z. Norton, Mrs. George Sherwin, Mrs. Curtis Webster, Mrs. Franklyn B. Sanders, Mrs. Felix Hughes, Mrs. Ward Fenton, Alice Bradley, Mrs. Otis Southworth, Wilson G. Smith, James H. Rogers, Albert Rees Davis, Charles Heydler and Sol Marcossion.

Among the interesting things told were facts concerning the widespread influence of the club; for example, through the Music School Settlement, which gives 1,400 lessons each month, and the extension work in the public schools, factories and charitable institutions.

In the course of her talk Mrs. Hinckle mentioned the fact that the Fortnightly Musical Club had done more for its city than any other club in the country. This club, which numbered 300 members in 1894, has enrolled in 1918 no less than 1,500 members, among whom there is a feeling of good will and mutual helpfulness not often found in a club of its size.

Reception for Artists

A reception for the artists and guests of the club was given in the ballroom of the Hotel Statler, Tuesday evening, after the concert. On this occasion the Singers' Club of 100 men's voices surprised the club and its guests with a serenade, singing an original composition by Homer Hatch, dedicated to the Fortnightly Club.

Two other receptions were also given, one for the active members at the beautiful home of Mrs. Worcester R. Warner, and the other at the Hotel Statler for the executive board.

In reviewing the activities of the past week, Clevelanders, especially Fortnightly Club members, feel greatly indebted to those whose tireless energies made the festival an eminent success, especially Mrs. Sanders, Mrs. Hughes and Mrs. Bradley. B. F.

BALTIMORE, MD.

Baltimore, Md., February 20, 1918.

The third concert by the Philadelphia Orchestra took place at the Lyric on February 6, with Concertmaster Thaddeus Rich as the evening's soloist. Mr. Stokowski had arranged a thoroughly enjoyable program, which he directed with consummate skill. The evening opened after a magnificent rendition of the national anthem, with the "Leonore" overture, No. 3, followed by Brahms' D major symphony. After the intermission, Chausson's "Poème" for violin and orchestra was given. Thaddeus Rich played with the intelligent art that is always a feature of his offerings. The final number was a group of dances from "La Damnation de Faust."

The Baltimore Symphony Orchestra, under the spirited direction of Gustav H. Strube, presented its fifth concert before the usual capacity audience, February 15. Arthur Shattuck received quite an ovation after his playing of the Tchaikowsky piano concerto in B-flat minor. The orchestra played unusually well throughout the program. Mozart's "Jupiter" symphony was the opening number, followed by an exquisitely delicate rendition of Mendelssohn's "Midsummer Night's Dream" overture. After the concerto, a waltz and czardas from Delibes' "Coppelia" ballet completed a delightful program. A well known local poet has been inspired by the home orchestra to burst into song, and he has dedicated to the organization the following congratulatory ode:

You have given us golden music, you have carried us afar
On the wings of magic masters into heaven's golden bar,
You have flowered to perfect measure over all the doubt and fears—
And you're only yet a youngster—you have only reached two years!
You have charmed us and elated hearts unnumbered with your skill,
You have helped us see the sunlight over many a staggering hill,
You have brought again the springtime when the winter seemed too long.
You have healed the hurt and hunger of our hearts with perfect song.
You have gladdened and made merry souls that might have been
in gloom
You have washed the barren meadows with your music till they'd bloom,
You have filled the paths with flowers, that were rough for weary feet,
You have turned our sombre hours into moments glad and sweet.
You have played the mighty measures of the masters nobly well
You have brought to listening thousands with your magic touch the spell
Of the far-off nameless romance of the music that is part
Of the spiritual emotions of the common human heart.

You have taught us, you have led us, you have lifted us away
From the sordid cares and sorrows of the common toiling day;
You have sweetened many sorrows, and through all our smiles and tears,
We wish you luck and triumph through full many golden years!
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Baltimore String Quartet

The third concert of the Baltimore String Quartet, which took place in the Peabody Art Gallery on the evening of February 19, aroused mingled sentiments of pleasure and disappointment. As in the previous concert, the opening number—in this case the Mendelssohn quartet No. 3, in D major—seemed cold and uninspired. As the program progressed, the artists seemed to warm up to their work, so that an andante and minuet from a Beethoven string trio in E flat, the second number, was quite enjoyable. The most interesting feature of the evening was the first presentation here of a piano quartet by Ippolitoff-Iwanoff, in which Wynne Pyle, pianist, made her first local appearance. The quartet is a most interesting composition, full of barbaric color, and it was excellently played by the violin, viola, and cello. Miss Pyle's velvety touch and brilliant technic formed a splendid background for her vivid interpretation of the piano part.

Anna Baugher Soloist at Germania Concert

The Germania Männerchor, directed by Theodor Hünberger, gave its annual concert at Lehmann Hall, with Anna G. Baugher, contralto, and Benjamin Eisenberg, violinist, as soloists. Miss Baugher was heard to advantage in the "Cradle Song" by Kreisler, "The Danza" by Chadwick, Carpenter's "Don't Cañe," and "Hayfields and Butterflies," by del Riego; and as an encore she sang a lovely little song called "Bowl of Roses." The accompaniments of Elsa Melamet added no little to Miss Baugher's work.

Hartridge Whipp, baritone, gave a song recital at the Arundell Club this afternoon.

D. L. F.

Busy Evelyn Starr

Evelyn Starr, violinist, with Marie Dressler, Julia Arthur, Christie MacDonald, and Samuel Pearce, accompanist, furnished the program for the annual Ladies'



Sketched by Paul Swan.

EVELYN STARR,
Violinist.

Night of the Canadian Club, Hotel Biltmore, New York, recently. Among those who shared in the delights of the very entertaining and varied program were Lord and Lady Aberdeen, Sir Frederick and Lady Black, Lady Colebrook, Clive Bailey, former British Ambassador to Petrograd, and other notables. Following the supper, Thomas D. Neelands, president of the club, toasted all the artists, and the informality of "jokes" and "stunts" participated in by them gave added touch to the evening's pleasure.

Miss Starr was the soloist for the Schumann Club concert, given at the Waldorf-Astor, New York, in February. She was splendidly received, following her playing of the Mendelssohn E minor concerto and transcriptions by Kramer.

Among others of her recent appearances was one with the Phalo Club, New York. She has played, too, at many private musicales this season with Edith Cave Cole, pianist.

Frederick Gunster Engaged for Boston

Frederick Gunster, the popular American tenor has just been engaged by the People's Choral Union of Boston for a performance of "Elijah" on Sunday evening, April 28.

WHERE THEY ARE TO BE

Alcock, Merle—Toronto, Can., March 12.
Bauer, Harold—New Rochelle, N. Y., March 5; New Orleans, La., March 18.
Beddoe, Mabel—Brooklyn, March 3.
Case, Anna—Milwaukee, Wis., March 8.
Cherniavsky Trio—Music Course of Coe College, Cedar Rapids, Ia., March 12.
Da Costa, Blanche—Cincinnati, Ohio, March 17; Chicago, March 20.
Gabrilowitsch, Ossip—New Orleans, La., March 18.
Galli-Curci—Sioux City, Ia., March 11; Albany, N. Y., April 29.
Gantvoort, A. J.—National Education Association, Department of Superintendents, Atlantic City, N. J., February 25 to March 2.
Gibson, Dora—Salem Oratorio Society, Salem, Mass., March 4.
Gluck, Alma—Albany, N. Y., March 7.
Godowsky, Leopold—Music Course of Coe College, Cedar Rapids, Ia., March 12.
Garrison, Mabel—With the New York Symphony, Cleveland, Ohio, March 1; Portland, Me., March 7; Harrisburg, Pa., March 18.
Graveure, Louis—Houston, Tex., February 28.
Heifetz, Jascha—Kalamazoo, Mich., Choral Union, March 1; Albany, N. Y., March 18.
Hempel, Frieda—New Haven, Conn., February 28; Chicago, March 3.
Heyward, Lillian—Parkersburg, W. Va., March 1.
Hills, Charlotte Williams—Boston, April 18.
Kerns, Grace—Toronto, Can., March 12.
Kryl, Marie—Chicago, March 17.
MacDowell, Mrs. Edward A.—San Francisco Municipal Symphony Orchestra (MacDowell Festival), February 28.
Madden, Lotta—Poughkeepsie, N. Y., March 20.
Martinelli, Giovanni—Scranton, Pa., March 7.
Miller, Reed—Festivals at Orlando and Tampa, Fla., February 28 and March 1, 2.
Murphy, Lambert—Boston, Mass., March 31.
Narelle, Marie—Scranton, Pa., March 17.
Powell, John—Detroit, Mich., March 7.
Riegger, Neira—Ithaca, N. Y., March 18.
Roberts, Emma—Frankfort, Ky., February 28; Cincinnati, Ohio (Cincinnati Symphony Orchestra), March 3; Welch, W. Va., March 4; Detroit, Mich., March 7.
Rosen, Max—Chicago, March 10.
Schumann-Heink, Ernestine—New Orleans, La., March 4.
Smith, Clarinda—Haskell, N. J., March 1.
Sundelius, Marie—Wednesday Afternoon Musical Club, Bridgeport, Conn., April 24; Fitchburg, Mass., April 25-26; Lowell, Mass., May 7; Nashua, N. H., May 9-10; Evanson Festival, Evanston, Ill., May 30-31.
Van Dresser, Marcia—New York City, March 1.
Warfel, Mary—Scranton, Pa., March 7; Harrisburg, Pa., March 18.
Willeke, Willem—Oberlin, Ohio, March 5; Fredonia, N. Y., March 6.
Zimbalist, Efreim—Youngstown, Ohio, March 20; Harrisburg, Pa., March 18.

Helen Stanley Scores on Tour

A telegram from Tulsa, Okla., states that Helen Stanley scored a great success there on February 18, when she sang under the auspices of the Apollo Club. The soprano is having a season of great activity, her engagements being not only numerous, but covering an extended territory. On February 25 and 27 she was scheduled to sing in Canton, Ohio, as a feature of the big Y. M. C. A. course, giving two complete recital programs. On February 28 she will fill an engagement in Zanesville, Ohio, under the auspices of the Thursday Musical Club. Mme. Stanley has several additional New York appearances scheduled before the close of the season, the first being in Aeolian Hall on Saturday afternoon, March 30, when she will take part in a benefit concert under the auspices of the "American Friends of Musicians in France."

Yost Completes Piano Pieces

Gaylord Yost, American composer-pianist, has just completed "Four Pastels" for piano, entitled improvisation, prelude, solennelle, etude and caprice eccentric. The sketches are dedicated to John Alden Carpenter, the American composer, and the first three received their initial performance on the occasion of Mr. Yost's appearance in Indianapolis in a recital of his own compositions December 19. As the titles indicate, the numbers are varied in character, embodying an extremely ultra-modern harmonic scheme, but still retaining a well defined, original and pleasing melodic outline.

Society of Friends of Music Program

On March 27, at Carnegie Hall, the Society of the Friends of Music will give its first public concert of the season, bringing over the Philadelphia Orchestra, Leopold Stokowski, conductor. The works to be performed all have a very special significance, and among them is the D minor triple concerto by Bach, played by Olga Samaroff, Gabrilowitsch and Bauer. This concerto was programmed by Stokowski this season in Philadelphia, and caused a great sensation, both because of the beauty of the work and the perfect ensemble of the artists.

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